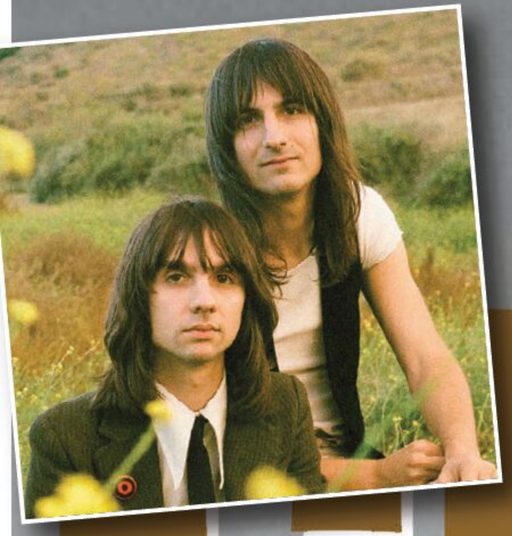
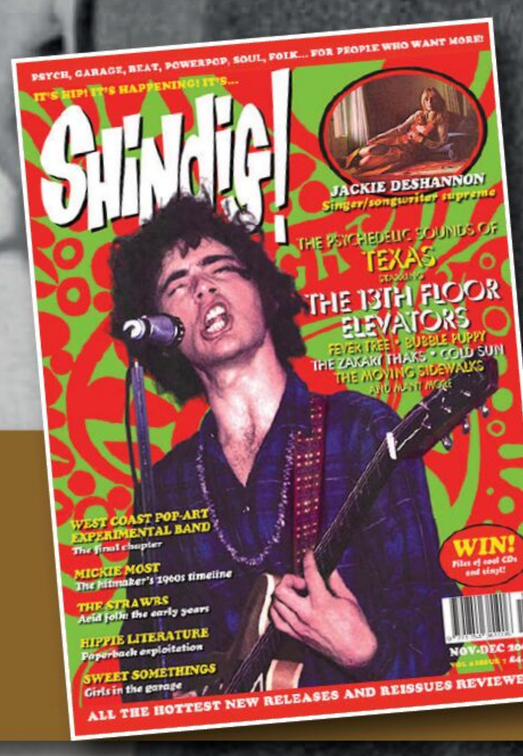


LEMON TWIGS POWERPOP GOLD ❧ BLACK CROWES FURRY FREAK BROTHERS

SHINDIG!

WIN! Cambridge Audio earbuds & Qobuz sub!



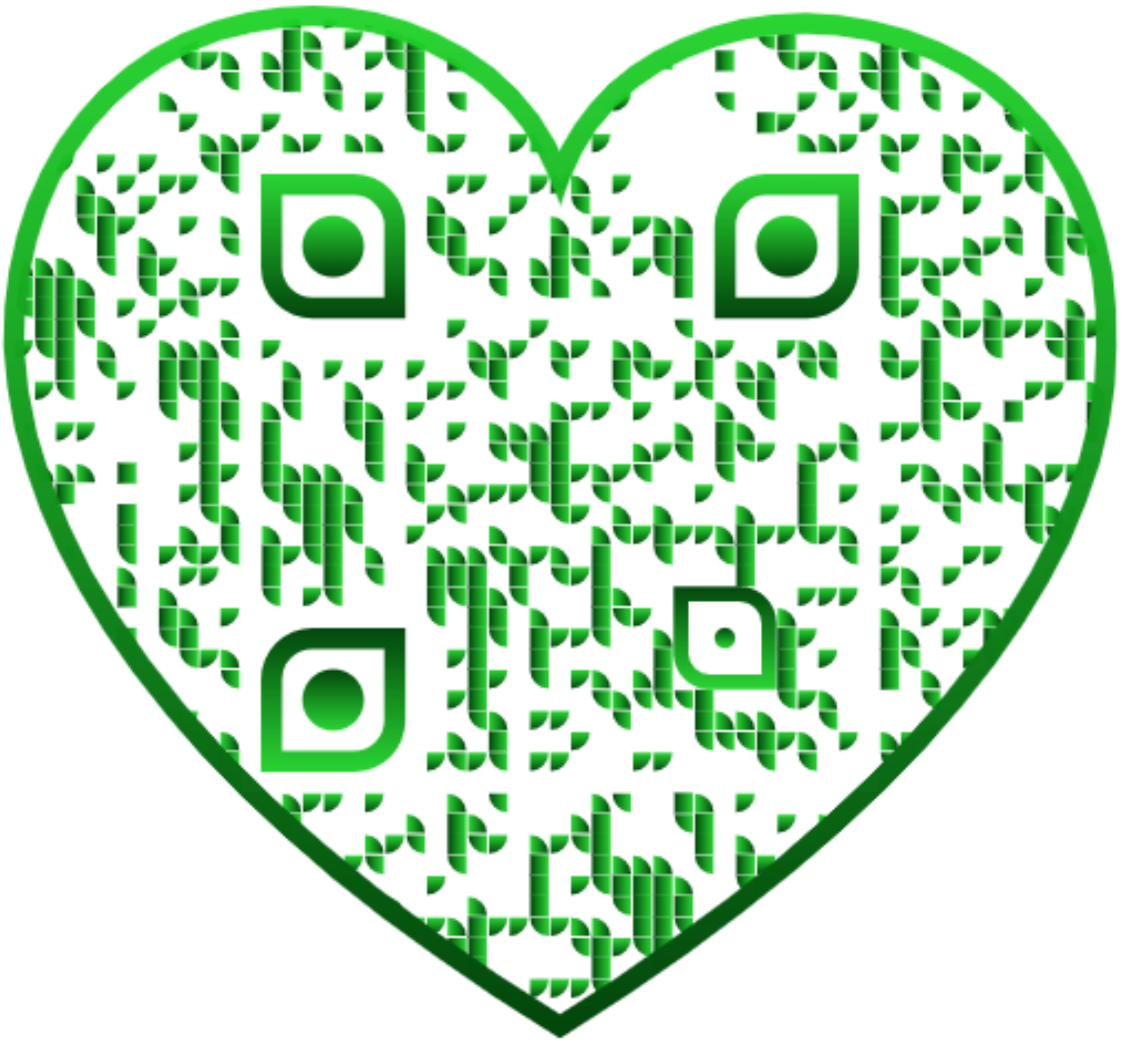
THE ANIMALS

BRITISH ROCK'S WILDEST SONS... AND OUR GREATEST GARAGE BAND

FROM HUMBLE BEGINNINGS... We celebrate 30 years and 150 issues of *Shindig!* with fans, artists and writers

OUR TOP 30 ALBUMS OF THE LAST 30 YEARS
MUSIC MAGAZINES • ULTRASONIC GRAND PRIX
MIKE NESMITH • SHADOW SHOW • DONNA BLUE

ISSUE 150 • £6.49
50
9 771754 361075



qobuz
REDISCOVER MUSIC

Download the following albums featured
in this issue of ***Shindig! Magazine***
in The Qobuz Download Store

Music streaming, downloads, and beyond.
The most authentic sound quality.
First-class original editorial.
A committed community of music lovers.

QOB.UZ/SHINDIG-DOWNLOAD

Hi-Res AUDIO
Download on the App Store
GET IT ON Google Play

SHINDIG!

contents

ISSUE 150, APRIL 2024

Features

Strange Things Are Happening 32
Richard Norris remembers his days at Bam-Caruso and psychedelic club nights

20 Questions 34
Your editors Jon 'Mojo' Mills and Andy Morten answer questions from musicians, label heads and supporters

***Shindig!* covers gallery** 48
SRC. The Prisoners. Bobbie Gentry. Lindisfarne. They're all here!

30 Albums In 30 Years 52
We revisit the best new albums from each of our 30 years

Music Magazines 56
A history of the printed music press before *Shindig!*

The Animals 62
How the R&B tough guys embraced Brill Building songs, acid and fuzz guitar – until it all got too much

It's A Happening Thing 10
The Lemon Twigs, The Black Crowes, Kelly Finnigan, Record Store Day, Ultrasonic Grand Prix, Shadow Show, Ederlezi, The Galileo 7, Isobel Campbell, Donna Blue, Hyperloop Records

Family Album 26
Keith's 1969 opus *The Adventures Of Keith*

Songbook 28
'Kicks': garage anthem and anti-drugs caution

Deep Cuts 30
Michael Nesmith productions

Reviews 70
The best in reissues, new releases, books and live shows

Prize Crossword 94
Win a copy of Jamie And The Magic Torch on DVD

Vinyl Art 96
Sounds Nice. Twice!

Vinyl Clicks 98
Mowrey Jnr & Watson's *Busker*

Regulars

Thoughts & Words 6
Your letters, tweets and emails

Shindiggin' 8
What's hot on the *Shindig!* turntable

Subscribers' Prize Draw 9
Subscribe now and you could win limited edition Tim Burgess/HikerDelic Cambridge Audio earbuds and a Qobuz subscription

30 Years Of *Shindig!* 40
We celebrate 30 years and 150 issues with a glance back to the early days

"Garage and psych 'zines were everywhere until the internet came along"

welcome

Soho Radio

Listen to our monthly radio show The *Shindig!* Broadcast at sohoradiolondon.com or bit.ly/3HFmcMa

THE NIGHT OWL
FINSBURY PARK

Come to our Happening night the first Friday of every month 2000-0200 with a fab live band and top deejays spinning psychedelic sounds and beyond – bit.ly/3FlQssN

You can subscribe to *Shindig!* by snapping the QR code on your mobile or tablet, or by following the instructions on page nine. Each new subscriber receives a FREE CD and is automatically entered into a monthly draw. Subscribers have access to our full online digital archive.

Hey Shindiggers,

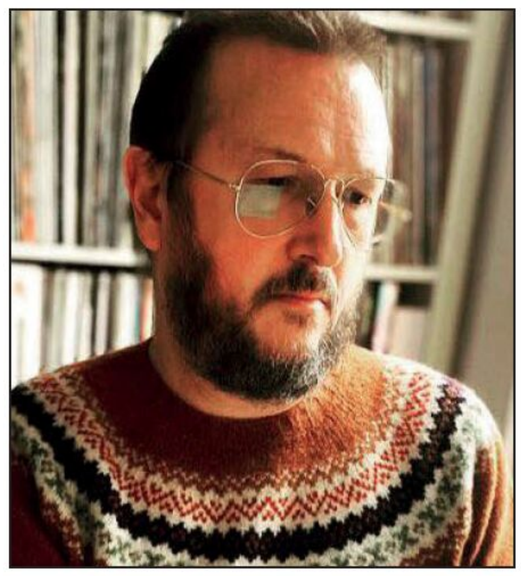
Right, who's been with us since *Gravedigger*, the shoddy fanzine I published on a whim in 1994? Not many I would guess. That took a year of hard toil to put together. I never considered for one minute that it would last seven issues, let alone 150. You can read the story of how *Shindig!* emerged on page 40. This edition goes some way in celebrating "150 issues and 30 years in the biz". The '66-era Animals cover, Richard Norris's teenage memories of Bam-Caruso in the early '80s, the story of the song 'Kicks', and a look at Mike Nesmith's productions, would all have been at home in one of those early issues. Although a lot has changed in the intervening years, the professional magazine you are now holding in your hands, which bares little, if any, resemblance to our humble beginnings, still has something of the same mindset behind it.

This outing celebrates our monumental achievement. Musicians, actors, editors and industry figures pose 20 Questions to *us*, we select 30 albums pulled from across our existence that chronicle our evolution, and feature every single front cover. Looking through our back catalogue brought back many memories. This magazine, and all that goes with it, is truly the soundtrack of our lives. Magazine? Heck, it's a whole lot more than that. Thanks for being part of this incredible journey.

Love and respect,
Jon 'Mojo' Mills,
Editor-In-Chief

Shindig! recommend using the hi-fi gear of their media partners and sponsors. Left to right: Pro-Ject X2 turntable (bit.ly/3FzsvhV), Cambridge Audio EVO 150 (bit.ly/3qEUusx), EVO CD (bit.ly/462l6mz), and JBL L82s (bit.ly/3X7m3XA). This is a supreme hassle-free system for vinyl, CD, high-res streaming. We will be working very closely with Cambridge Audio moving forward, so watch this space. We use Chord cables (bit.ly/3sbhbp7)

Pro-Ject AUDIO SYSTEMS · CAMBRIDGE AUDIO · JBL · CHORD COMPANY



NEXT ISSUE ON SALE 2ND MAY

qobuz

We're very happy to be media partners with Qobuz, who offer the best sounding curated music catalogue for both streaming and download. Each month you can hear our new issue playlist alongside an exclusive deep cut genre-based mix of obscurities and classics compiled by us. Sign up for a free trial today at Qobuz.com

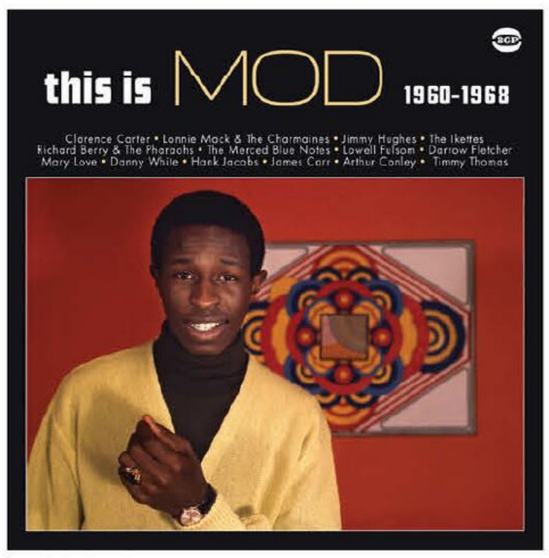
SUBSCRIBERS' PRIZE DRAW

Win Cambridge Audio's award winning wireless Melomania earbuds

Garage fan? An anthology of all the recordings our own Jon 'Mojo' Mills made with The Nuthins in the '90s is out now on Detour. Head to bit.ly/46QhB2M to order, adding "from *Shindig!*"

New releases: April 2024

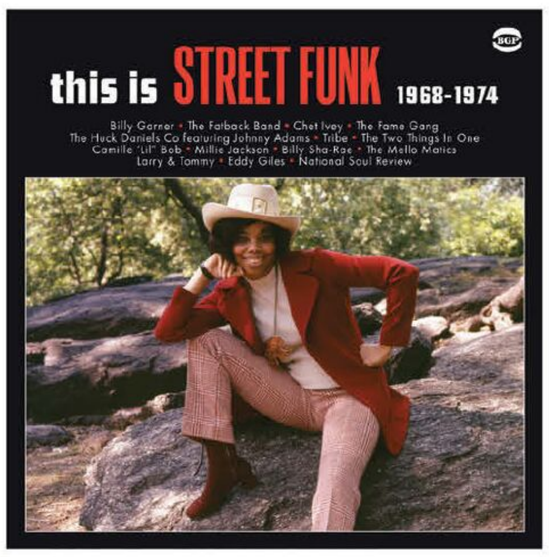
"This Is…" is a new series aimed at vinyl buyers who wants a genre specific compilation to excite their ears. Two sides of fantastic music, at an affordable price, cherry picked from Ace and its associated catalogues.



This Is Mod

BGPD 1115

"This is Mod" takes you to the darkened cellars of Soho, where everyone is wearing the sharpest clothes and dancing to the finest most danceable sounds from black America. Soul, R&B and a touch of jazz are the order of the day.



This Is Street Funk

BGPD 1116

"This is Street Funk" brings you 14 tracks of hard hitting, heavy funk, and sums up the sound of 1970s black America. A combination of fatback drums, syncopated bass, rhythmic guitars and explosive vocals.

Candi Staton
Candi Staton

HIQLP 130/ CDKENM 519

After serving up "I'm Just A Prisoner" and "Stand By Your Man" Ace now bring you "Candi Staton" – a fantastic album and a cornerstone of Southern Soul.

Also available:

I'm Just A Prisoner
(HIQLP 123/ CDKENM 516)
& Stand By Your Man
(HIQLP 127/ CDKENM 517)

Atlanta
Hotbed Of 70s Soul

CDKEND 518

Michael Thevis used his immoral profits to finance the GRC, Aware and Hotlanta labels in the mid-70s. His incarceration stopped the music in its tracks, but some stunning tapes have recently emerged from the talented music makers. Three quarters of this compilation is classic soul music, brand new to our ears.

It's The Same Old Story - Act I
B/W
Night Of The Wolf (Tema Del Lupo) - Ivano Fossati

NW 517

The latest release on Bob Stanley's MEASURED MILE label is a floor-filling double-sider. ACT 1's 70s modern soul midtempo classic sees its first ever release on a DJ-friendly 7". 'Night Of The Wolf' is also a first time official reissue.

Standing In The Safety Zone – The Soul Children
B/W
Put Me In The Mood – Sylvia & The Blue Jays

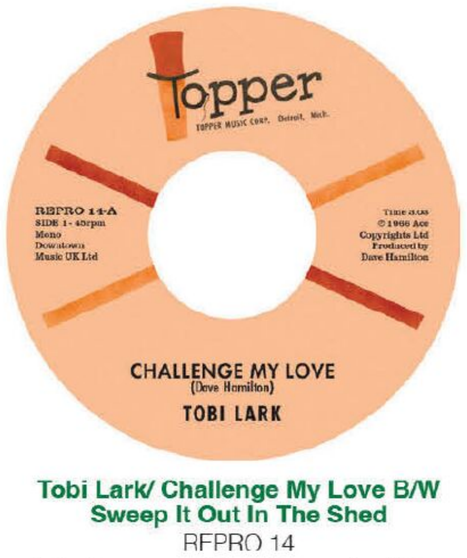
CITY 092

The unknown Sylvia & The Blue Jays cut two tracks for Stax, a southern ballad and this atmospheric, laid-back funky dancer. We coupled Sylvia with a more mainstream southern Stax groove from the Soul Children.

Night Bloomin' Jasmin' – Jesse Davis
B/W
Tricky Too – Guy Jenkins

CITY 093

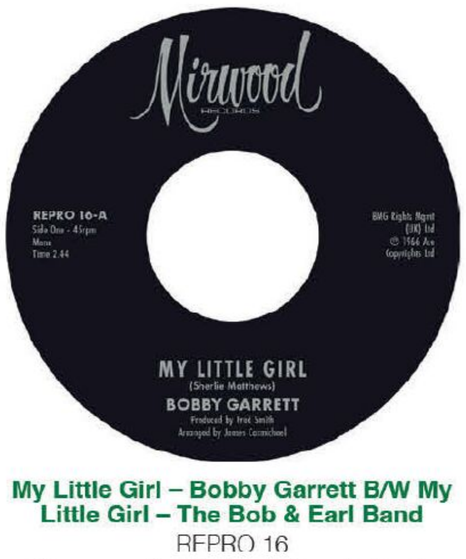
Modernists, in particular, will go for the suave jazz-elegance of 'Night Bloomin' Jasmin'. The unrelated, bar the LA source of origin, 'Tricky Too' by pianist Gus Jenkins is a laidback instrumental groove, written as a sequel to his 1956 smash hit 'Tricky'.



Tobi Lark/ Challenge My Love B/W Sweep It Out In The Shed

REPRO 14

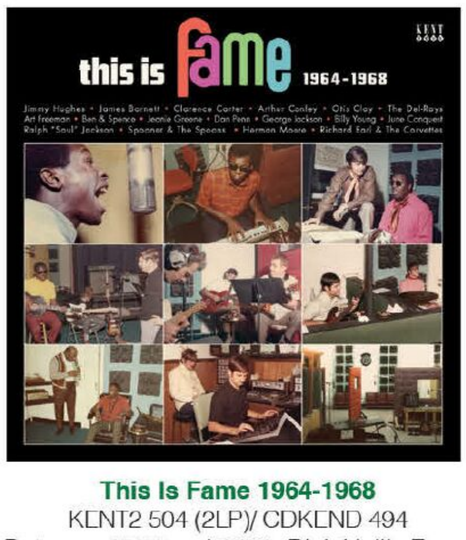
What was considered a moderately-priced collector's item is now fetching four figure sums. Our Repro recreates that longed-for pressing, but with a colourful twist.



My Little Girl – Bobby Garrett B/W My Little Girl – The Bob & Earl Band

REPRO 16

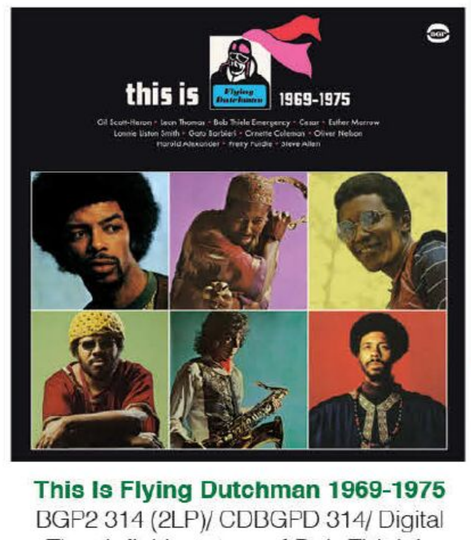
The pounding, but vocally-restrained, soul of Bobby Garrett's 'My Little Girl' is prime Northern Soul. At last, the vocal and instrumental versions are coupled and issued on the famed Mirwood imprint.



This Is Fame 1964-1968

KENT2 504 (2LP)/ CDKEND 494

Between 1964 and 1968, Rick Hall's Fame label became a southern soul powerhouse, as demonstrated on this compilation, which combines the very best of the released material with recordings that remained unissued at the time.



This Is Flying Dutchman 1969-1975

BGP2 314 (2LP)/ CDBGPD 314/ Digital

The definitive story of Bob Thiele's Flying Dutchman label in music and in-depth sleeve notes.

FROM THE VAULTS:

www.acerecords.com

thoughts&words

shindig-magazine.com
jon@shindig-magazine.com
facebook.com/Shindig.Magazine
@shindigmagazine
shindig_magazine

KISSING THE FOE

Hi Jon,

I just finished reading #149 in one sitting, and it's another blinding read.

I interact with, but don't know in person, two fellas (Zyd & Monkey) on X, who both love Daniel Romano and really sing his praises. The article on him was fantastic. I wanted to get on the bandwagon but didn't know where to start, as putting on a hardcore punk album of his first would probably scare the shit out of me. After reading the article I now know.

Also, another band I'd never really followed also featured in last month's mag... Dogs. I've just discovered their back catalogue, and very good it is too. I will never be a rich man due to the amount of new artists *Shindig!* has put me onto over the years, but I wouldn't want it any other way.

Music is an education everyday for me as I find and listen to new/old music daily.

Any chance of a feature on one of my old faves, 9 Below Zero, who have been treading the boards for over 40 years.

Happy 150th. Keep up the great work.

All the best,

Ian Eberlein

Wonderful, we're glad the article has guided you on your Romano journey. There's a lot in store. 9 Below? Let's see

EXTRA TRACK FATIGUE

Hi Jon,

My star letter from issue #148, and John and Geoff's responses, I'd just like to clarify a couple of things: it's not that I don't want others to have and enjoy reissues, it's just my personal view that the endless cycle of particular artists and albums being constantly reissued seems a bit of a waste when that time and money could be put into new music and artists. The exception to this is shedding new light on obscure and forgotten artists, because the well-known ones have mostly been done to death. And not being a "nuts and bolts" kind of guy, I'm not really interested in hearing how songs were put together. Again, just my personal opinion. I would rather spend, say, £150 on several albums than a box set full of rehearsal recordings and works in progress. Hearing things like that somehow ruin the magic of the finished versions for me. Much like John's comment on unlimited streaming offering option fatigue and doom scrolling (very true!)? I suppose you could say I have "extra track fatigue!" But each to their own.

Cheers,

Lee Roberts

You started something, I bet you didn't see this coming. Debates are good.

STAR LETTER

THANK YOU

Hi Jon,

Many congratulations to you and your illustrious team on reaching #150. I guess that none of you nor any of your readership could have envisaged having such a birthday when issue one first hit the racks. It's so long ago I can't remember where I bought that first Issue.

Shindig! has been, and continues to be, an education. But there were a couple or three issues a few years back when I felt you were treading water. Fortunately, that soon passed. It seems pretty obvious that you'd all got together and contemplated the future of *Shindig!* and how you could go forward.

Giving more attention to the '80s garage scene was a positive move, (especially as several of you were involved at the time) and one I welcome wholeheartedly. It remains one of my favourite scenes. Here in Cambridge, we had at least two fine bands operating in this area – The Herbs, who became The Surfin' Druids and The Killdares who later became The Fire Dept. Unfortunately for us they emigrated to Brighton, but I won't hold that against them. I still love those boys. They introduced me to so much great music via their gigs and in the pub afterwards.

Prior to the garage scene captivating me, like many I'd been turned onto punk, post-punk and new-wave.

The Soft Boys: front cover material

I'll never forget the first time I heard 'In the City' by The Jam. It was the catalyst which changed my musical outlook, opening my ears to a whole new world of sounds. Something which continues to this day. Some 20 years ago I saw Paul Weller in a London street. I was only a few yards from him. How I wanted to go up to him, shake his hand and thank him for changing my life. But he was in conversation with someone, so I decided to leave it. So Paul, this is the "Thank You" now.

As I look forward to my 68th birthday (don't think I'll reach 150!) I am constantly amazed at the eclectic sounds I've absorbed. Never thought I'd ever get into jazz, but yes, that's often on the turntable. None more so than the genius that is Miles Davis.

Much of the music though is due to what I've read about in *Shindig!*.

I used to venture into Cambridge to buy *Shindig!*, but I subscribed during lockdown and it's been arriving through my letter box ever since. It's so much more convenient, I don't know why I didn't subscribe earlier. Often it appears a week earlier than in the shops.

Finally, Jon, almost every reader seems to have a list of bands/singers they'd like you to cover in *Shindig!*. I'm no exception, but I'm going to limit my suggestion to one: The Soft Boys – They deserve to be front cover material Jon. You know it makes sense...

All the very best,

Amos Breeze

Thanks for your missive, Amos, always good to read. We did a solo Robyn Hitchcock A&M years piece in issue #78 (available at our online archives for subscribers or as a back issue) but are yet to tell the full Soft Boys story. That's a great idea. A copy of Now Sounds' compilation of the 1969 Glad album and singles is on its way.

NEW TO ME

Hi Jon,

I'm absolutely sure that I'm not the only person in the Shindigverse who has a compulsive obsession to constantly discover new music. Indeed, I can honestly say that an overriding objective of my life is to be on a never-ending "new to me" song quest.

Yes, this obsession can be partially sated via new discoveries from some of the 6 Music shows, YouTube rabbit holes, word of mouth recommendations etc., but my guaranteed "go to" when it comes to "new to me" fulfilment is this very magazine.

In fact,I can put my hand on my heart and say that every single issue has resulted in double figures of completely "new to me" nuggets to be fervently excavated and savoured. This for me therefore effectively turns each issue into a musical treasure map, so thank you *Shindig!*; the undefeated "new to me" champions!

Thanks,

Martin Farrow

Hi Jon,

First, just want to say what a great magazine *Shindig!* is, as a subscriber I always look forward to it dropping through the letterbox, but I also view it with some trepidation.

My reason for the slight fear of your mag is I know it's going to hit my bank balance, as there are always some tunes I need to buy that have either been mentioned in an article or reviewed. I look forward to it – despite my cash always being depleted – as it leads me to some new band, artist or genre, and expands my music scope.

Just keep up the great work. From one very appreciative subscriber. Happy 150th!

Cheers,

Mark Bass

Thanks Martin and Mark, the music just keeps giving. If there wasn't great new (and old) music to write about we'd be without a job or purpose. We're very lucky.

THE IMPORTANCE OF BEING FRANK

Dear Jon,

What a pleasant surprise to see the article on 14 Iced Bears in *Shindig!* #147. Living in a "Townie" dominated Brighton suburb through the '80s, it wasn't until I headed north to University in Manchester in 1987 that I found myself with easy access to live music, as the late '80s Manchester scene unfolded in front of my eyes and with me as a, (how times change), tireless observer.

It was coming back to Brighton though during term breaks that I was truly schooled in the essentials. I still remember being on The Sunshine Playroom dancefloor and hearing Sean Sullivan and Gordon Kaye spinning The Byrds, Love, Big Star and so many other touchstones – a far cry and a different league from the usual student staples at the time (PWEI, The Cult, Wonderstuff etc).

So yes, The Hacienda was usually mind-blowing, following The Stone Roses on their journey to the madness of Spike Island and catching so many now legendary bands of the time play Manchester shows was unforgettable. It was those stolen nights in sleepy old Brighton that stand out in my journey as a music fanatic – thanks for another great article that so cleverly captured the provincial "scene Inbetween". That was 40 years ago!

Thanks,

Graeme Williams

Time may fly, but Robert Sekula is still great and has his third eye wide open.

HIDDEN STARS

Hi Jon,

I just wanted to let you know that I have really enjoyed the articles on lesser-known bands from the '90s such as Coley Park and Grand Drive in recent issues. It's always great to find new artists that for some reason or other that I may have either passed by or discounted when younger due to being a bit narrow-minded in my musical taste. As I've got older my tastes have become more eclectic (and infinitely better) and I am constantly searching for new and old music that I haven't heard before (to then share with my other music loving friends). *Shindig!* is the best at finding these artists and as such I have been an avid reader of your magazine for a long time. I listened to the *Devil Tree* reissue on bandcamp and was very impressed ,so went on eBay and bought all the Coley Park albums on CD at a very cheap price, but have committed to buying the Big Potato Records reissue on vinyl on the back of this. I look forward to discovering more bands/artists in the future!

Is there any chance of the *Shindig!* Night coming to the north in the future?

Thanks,

Kieron Roberts

That's excellent news, these artists deserve attention. Big Potato is an excellent bespoke label. Oop North? Sure. Hit us with some venue ideas.

APPRECIATION & CLARIFICATIN

Hello Jon,

Jody Stephens shows himself to be a true Southern gentleman with his kind comments for his fellow band members and other musicians. Alex Chilton was a great singer with The Box Tops and Big Star and a producer of merit (The Cramps' *Songs The Lord Taught Us*.)

Jack Kerouac was born in Lowell, Massachusetts of French-Canadian parents, so of Gallic ancestry, not Gaelic according to Donovan!

Concerning A Year In The Country book review by Sarah Gregory, *Ghost Dog: The Way Of The Samurai* was set in New Jersey not Los Angeles. Different coast, different culture. (All due respect to Horst Eilers!)

Gracias for mentioning The Paupers (Verve Forecast) and Syrinx (Family Album.)

Lord Chase

Thanks Mr Chase, Jody is a lovely man. Thanks for the corrections.

AMPHETAMINE GAZELLE

Hi Jon,

A BIG thanks for the subscribers' gift (*Happy Lovin' Time: Sunshine Pop From The Garpax Vaults* CD)! A little bit of sunshine pop is very much appreciated in these rather dark times. As is your magazine, it is a monthly sheet anchor. Collecting your magazine in paper form is almost like collecting vinyl or old books (I'm a librarian and musician). I always try to get by with reading for a month so there is always an article in stock to rejoice about.

And since my youth has meanwhile become a vintage age and has already entered your magazine, here are the usual propositions and namedropping for future editions:How about an article on Game Theory/Scott Miller, The Chameleons, The Associates/Billie McKenzie, or from the decades before the '80s: Mad River, Graffiti or High Tide (these just a few possible ones....)

Keep up with your fabulous magazine,

All the best,

Bernd Schimeczek

Some interesting suggestions. We covered Mad River all the way back in issue five, which can be found on our digital archive if you're a subscriber or purchased as a back issue.

SENSES WORKING OVERTIME

Hi Jon,

My eyes were on stalks recently when I read in the online *Swindon Advertiser* that music legends XTC might reform this year for a comeback tour, or something.

But my vision reverted to normal when the four members of the "classic" line-up (Partridge, Gregory, Chambers and Moulding) opined that they are probably too old now for that sort of thing to be dignified. However, drummer Terry Chambers was a bit more amenable, because he still performs live shows with EXTC.

But my question is... has *Shindig!* ever had an article about XTC? They emerged during the punk explosion (but weren't punks), coincided with early '80s electronic music (but definitely weren't New Romantics), had vaguely Beatley melodies (but weren't The Beatles), and defiantly remained themselves! Meanwhile the more recent Moulding/Chambers "tc&i" tracks are excellent.

If you haven't featured them before, perhaps now is the time?

Best regards,

Tim Holman

Using the methods laid out in the reply above you can find our Dukes Of Stratosphear (issue four), but no we haven't done anything on XTC. And we should.

LISTEN TO SHINDIG! ON SOHO RADIO
Soho Radio

SHINDIG!

Editor-in-Chief:
Jon 'Mojo' Mills
jon@shindig-magazine.com
64 North View Road, London N8 7LL

Reviews Editor:
Andy Morten
andy@shindig-magazine.com

Live Reviews Editor:
Kate Hodges
kate@shindig-magazine.com

Contributing Editor:
Thomas Patterson
thomas@shindig-magazine.com

Assistant Editor:
Paul Osborne
paul@shindig-magazine.com

Editorial Assistance:
Phil Suggitt
phil@shindig-magazine.com
Fiona McQuarrie
Martin Ruddock

Contributors:
Camilla Aisa, Grahame Bent, Michael Björn, Christopher Budd, Lucy Cage, Tess Carges, Hugh Dellar, Stuart Draper, Duncan Fletcher, Mike Fornatale, Peter Gallagher, Ben Graham, Sarah Gregory, Chris Groom, Lenny Helsing, Kate Hodges, Henry Hutton, Johnnie Johnstone, Julian Marszalek, Murdo Mathewson, Jon 'Mojo' Mills, Andy Morten, Kris Needs, Richard Norris, Paul Osborne, Thomas Patterson, Jeff Penczak, Ben Phillipson, Paul Ritchie, Martin Ruddock, Chris Twomey, Clive Webb, Louis Wiggett, Stephen Wood

Publisher:
Tom Saunders, Silverback Publishing
tom@silverbackpublishing.rocks
14 Victoria Road, Sutton, Surrey SM1 4RT
Tel: 07841 412199

Director: Andy Crispin

Commercial Manager:
Alan Thomas
alan@shindig-magazine.com
Tel: 07830 168076

Subscriptions:
subs@silverbackpublishing.rocks
Tel: 07841 412199

Design: Martin Cook, Andy Morten
Printed by: Warners Group

SILVERBACK PUBLISHING

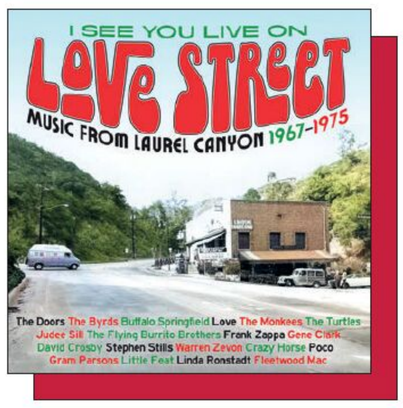
If you have trouble finding *Shindig!* magazine in the UK please contact Susan Stone, Seymour Distribution Ltd, 2 East Poultry Avenue, London EC1 A 9PT on +44 (0) 207 429 4073, email: *susan.stone@seymour.co.uk*

While every effort is made in compiling *Shindig!* magazine the publishers cannot be held responsible for errors or omissions. Readers are advised to pay by credit card when ordering goods off the page as they are regulated under Consumer Act 1974, unlike debit or charge cards, which are not. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any storage or retrieval system, without the consent of the publisher. Registered at Stationers Hall Copyright. Direct Input by Silverback Publishing Ltd.

shindiggin'

What's HOT on the Shindig! turntable

The brand new releases, compilation standouts, old album tracks and dusty 45s rockin' our world this month



STEVE NOONAN
Shadow Dream Song

The musically incestuous Laurel Canyon scene of singers and songwriters shared songs (and beds), appeared on each other's albums, and even documented their relationships in songs like 'Suite: Judy Blue Eyes'. Jackson Browne was an integral part of the crowd, but his insecurity led him to donate songs to others and this sentimental ode to a friend's wife sung by classmate Noonan is one of his best. Many have covered it (Noonan taught it to Tom Rush), but Noonan's intimate knowledge of the participants lends it a poignancy that will have tears rolling down the cheeks of everyone who hears it.

Available on: I See You Live On Love Street: Music From Laurel Canyon 1967 (GRAPEFRUIT BOX SET)

WORLDCUB
Back To The Beginning

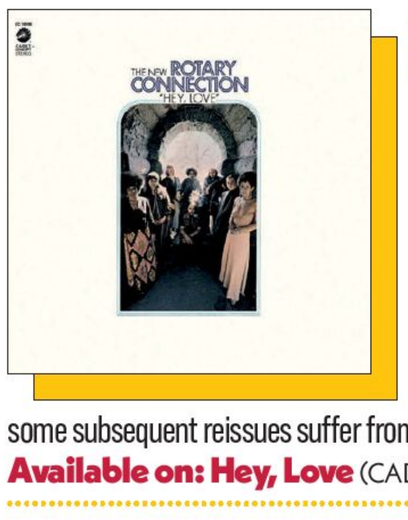
Good things happen in Snowdonia. Not only is it a much-loved national park, it's also home to Worldcub, who craft their joy-filled musical offerings from their home studio situated on one of its hills. Led by brothers Cynyr and Dion Hamer, the band was formerly known as CaStLeS, whose *Fforesteering* album was released in 2016 much to *Shindig!*'s delight. This is the title track of the newly renamed band's forthcoming concept album. It blends stop-start krautrock grooves, surfy guitar twang, and shimmering keyboard textures, with their unique brand of North Walian psych-pop

Available on: STREAMING SERVICES

THE 23RD TURNOFF
Michael Angelo

Jimmy Campbell must've known this song possessed greatness when he wrote it in late 1965. Otherwise, why did his band The Kirkbys demo it twice before selecting it as the A-side of their sole single after a name change to The 23rd Turnoff? The first demo, newly unearthed on Top Sounds' *Five From The Kirkbys* EP, sent this fan scuttling back to the rest of the group's demos and audition tapes. Yet it took the magic of EMI's Abbey Road studio and the guiding hand of producer Noel Walker to fully reveal the song's depth and loveliness. A pop-psych classic it may be, but it goes a lot deeper than that.

Available on: Michael Angelo: The Complete 1967 Recordings (THINK LIKE A KEY LP)



THE NEW ROTARY CONNECTION
I Am The Black Gold Of The Sun

Hearing this song on the soundtrack of Netflix's romantic drama *One Day* (along with a heap of other great tunes) sent us scurrying back to the album on which it first appeared. *Hey, Love* was The Rotary Connection's (now New, for some reason) final album, released in 1971 on Marshall Chess's Cadet off-shoot. 'Black Gold' dominates – its swirling psych-funk eschews traditional song structure, happy to roll along on a percussive, intoxicating groove. The original pressing and some subsequent reissues suffer from pressing faults, but the Japanese 2016 edition rectifies that.

Available on: Hey, Love (CADET CONCEPT LP)

ERIC TRUFFAZ
Persuader's Theme

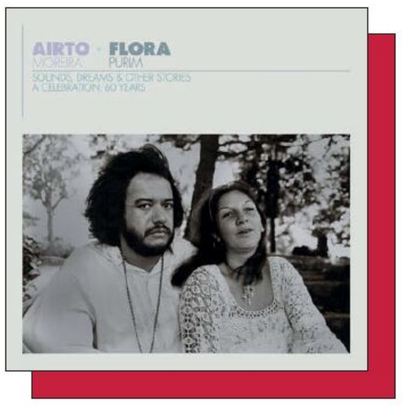
A recent YouTube video of French trumpeter Truffaz and his live band performing the title music to the 1971/72 cult ITC TV series *The Persuaders* stands as a reminder not just of how good a piece of music John Barry's baroque jazz theme is – as if you'd ever forget – but also of what a great band the talented Truffaz has around him. On the rest of their 2023 album, they tackle a horn-heavy selection of classic Euro cinema themes, including works by Nino Rota, Miles Davis, Michel Magne and Ennio Morricone. Super cool.

Available on: Rollin' (BLUE NOTE LP)

RARE BIRD
Sympathy

Fifty-four years after its post-'Whiter Shade Of Pale', organ-heavy vibe took Rare Bird to #27 in the UK singles chart (and #1 in France, Holland and Italy), the stark message of 'Sympathy' feels more relevant than ever. Featuring the dual keyboards of Graham Field and David Kaffinetti in place of a guitarist, the song earned support from late, great deejay Annie Nightingale and packs more elegaic heaviness into 2:47 than later prog bands managed on side-long symphonies. In an age of social media divisiveness, war, desperation and endless scapegoating of the other, it seems that, sadly, there's still not enough love to go round.

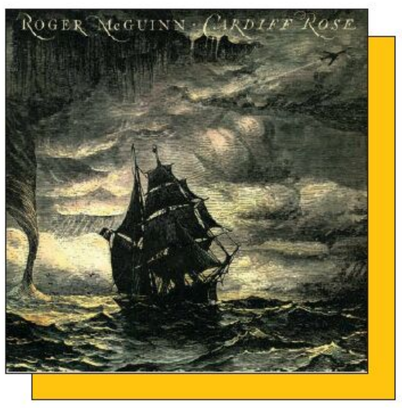
Available on: Rare Bird (KLIMT LP)



AIRTO
Xibaba

Surprisingly for such a quintessentially Brazilian creation, 'Xibaba' was recorded in New York with Airto in the company of fellow greats Hermeto Pascoal, Sivuca, Ron Carter and the incomparable Flora Purim. A work of deep stylistic resonance thanks to its inspirational blending of bossa, jazz and Brazilian folkloric sounds 'Xibaba' was first heard on Airto's 1970 solo debut *Natural Feelings*. Constructed on a traditional bossa foundation Flora and Airto's dazzling non-verbal vocal prowess, a vibed-to-the-heavens organ solo and an impossibly infectious cocktail of rhythms make it feel like Airto and friends have perfected the art of floating on air.

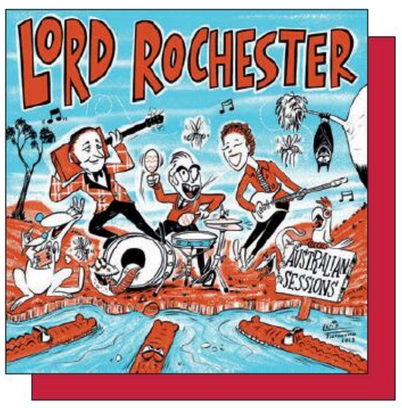
Available on: 60 Years – Sounds, Dreams & Other Stories: A Celebration (BBE BOX SET)



ROGER MCGUINN
Rock And Roll Time

Did Roger McGuinn, he of the rectangular tinted Gregories, floppy fringe, and jingle-jangle mornings, invent The Clash? And did he do so in the equally unlikely company of fellow Rolling Thunder Revue alumni Bobby Neuwirth, previously known for wanting the Lord to buy Janis Joplin a Mercedez Benz, and craggy faced troubadour Kris Kristofferson? It all seems quite preposterous but play anyone 'Rock And Roll Time' without telling them who it is, and they will be convinced that the spat-out English-accented lyrics and the aggressive start-stop riffing are indeed more Westway than West Coast. Like we said, preposterous.

Available on: Cardiff Rose (COLUMBIA LP)



LORD ROCHESTER
Teenage Mosquito

One of four cuts on the brand new *Australian Sessions* EP, issued on Spain's FOLC (Friends Of Los Chicos) label, 'Teenage Mosquito' finds the tartan bedecked, Bo Diddley-infused combo – now featuring former Thanes drum maestro Mike Goodwin – in delightfully playful mode, cheekily comparing the traits of one of the peskiest insects found on the planet's warmer shores to some behavioural qualities of the human adolescent. It's all propelled along by a definitive, driving R&B rhythm, enthusiastic hollering and a great, rollicking backbeat.

Available on: Australian Sessions (FOLC EP)

LES MOGOL
Sunset In Golden Horn

This tune from the pioneering Turkish band (who changed their name to Moğollar and are still going strong all these years later) sounds as fresh as it did on its initial release in 1971, offering an intoxicating blend of traditional Anatolian folk music, soul and funk rhythms, and hazy psychedelia. A tune that should find a welcome home in the record collections of crate-diggers, lovers of subtle atmospherics and those exploring the further reaches of global psychedelia.

Available on: Danses Et Rythmes De La Turquie D'Hier À Aujourd'hui (CONCERT HALL LP)

Visit shindig-magazine.com to check out Shindiggin' playlists, mixes and much more

SHINDIG! SUBSCRIBE AND SAVE!

Subscription deals, from only £18.00!

Subscribe today for either six months or one year and have free access to our colossal **Basement Archive**, which not only contains all back issues and books, but also the latest issue. Read the full *Shindig!* library on all of your devices anytime, anywhere, anyhow.

All subscribers are also automatically entered into the **Subscriber Draw**. See the box on the right for this month's draw.

Subscribers' PRIZE DRAW

Cambridge Audio have just launched the latest incarnation of their award winning wireless Melomania earbuds. The M100 (RRP: £169) now features lossless audio support via aptX and Active Noise Cancellation to keep abreast with the most active urban commuter's demands.

The buds' premium 10mm drivers are assisted by the same AB amplification as used in Cambridge's CX series of hi-fi amplifiers, guaranteeing a wide and immersive soundstage. A standard edition comes in a classy black, but wait for it, there's also a limited edition run of 300 pieces in collaboration with Tim Burgess and clothing brand HikerDelic in a nifty yellow and black "How High" design.

We have one pair to give away, bundled with a year's sub to Qobuz, so you can stream on your journey to work *and* trips up mountains. **Cambridgeaudio.com**

*All print subscribers are automatically entered

Garage fan? An anthology of all the recordings our own Jon 'Mojo' Mills made with **The Nuthins** in the '90s is out now on Detour. Head to **bit.ly/46QhB2M** to order, adding "from Shindig!"

Available on the App Store

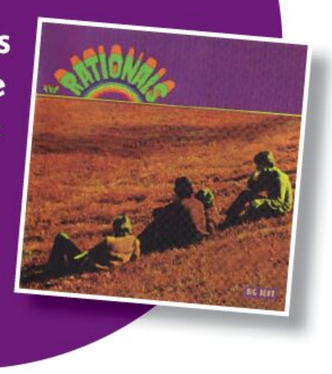
Available on Google play

pocketmags.com

Print edition

SUBSCRIBE TODAY

and receive Big Beat's expanded CD reissue of Detroit titans The Rationals' 1969 debut album



* Year /two-year subs only. Whilst stocks last.

ORDER YOUR SUBSCRIPTION NOW

Call: 07841 412199 Visit: www.silverbackpublishing.rocks/latest-issue/ E-mail: subs@silverbackpublishing.rocks
or return the form below to: Shindig! Subscriptions, 14 Victoria Road, Sutton, Surrey, SM1 4RT

UNITED KINGDOM:

Three months of *Shindig!*	£18.00 ☐
Six months of *Shindig!*	£33.00 ☐
12 months of *Shindig!*	£59.00 ☐
24 months of *Shindig!*	£110.00 ☐

INTERNATIONAL EUROPE:

Three months of *Shindig!*	£29.00 ☐
Six months of *Shindig!*	£49.00 ☐
12 months of *Shindig!*	£91.00 ☐
24 months of *Shindig!*	£175.00 ☐

REST OF THE WORLD:

Three months of *Shindig!*	£34.00 ☐
Six months of *Shindig!*	£64.00 ☐
12 months of *Shindig!*	£120.00 ☐
24 months of *Shindig!*	£220.00 ☐

YOUR DETAILS:

TITLE INITIALS

SURNAME

ADDRESS

POSTCODE COUNTRY

DAYTIME TEL. NO.

E-MAIL

PAYMENT METHOD:

Cheque (payable to Silverback Publishing Ltd)

VISA/MASTERCARD/SWITCH CARD NO.

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

START DATE EXPIRY DATE

SWITCH ISSUE NUMBER

THE LAST THREE NUMBERS FROM THE SIGNATURE STRIP ON THE BACK OF YOUR CARD ☐☐☐

DATE

The information supplied on the form will be retained by Silverback Publishing Ltd on a database. The information may also be used for marketing purposes and you could be contacted by letter, telephone or e-mail with details of products or services which we believe may be of interest to you. You will only receive such contact from carefully selected companies, approved by the team at Silverback.

IF YOU DON'T WANT THIS STUFF PLEASE TICK THIS BOX ☐ The mag will be delivered to your door and you should get it before it arrives in the shops. Overseas subscriptions are sent by airmail.

BACK ISSUES, BOOKS, LPS, MERCH & TEES

Every back issue and book, as well as T-shirts, a lovely binder to house your collection, vinyl and more. Buy or sub at **silverbackpublishing.rocks/back-issues/silverbackpublishing.rocks/back-issues** and **silverbackpublishing.rocks/product-category/merchandise-books/** See site for prices or scan the QR code

SCAN ME

DIGITAL EDITION DOWNLOAD

Subscribe digitally for one year* from **£29.99** Latest issue and back issues just **£3.99**. See **pocketmags.com/shindig-magazine** for more info

it's a happening thing

"We've decided to focus on something that we think we can do really well." Brian and Michael D'Addario living the dream

PHOTO: STEPHANIE PIA

Sweet Vibrations

Ahead of the release of **THE LEMON TWIGS**' fantastic fifth (and a half) album *A Dream Is All We Know*, **JON 'MOJO' MILLS** catches up with **MICHAEL** and **BRIAN D'ADDARIO** to talk compression and overdubs, talented friends, and "Mersey-Beach"

They've done gorgeous pop, and they've done weird. The Lemon Twigs are unstoppable. Now aged 24 and 26, brothers Michael and Brian have already achieved an awful lot, with a string of memorable releases behind them. Live, they reshape the older material into a succinct, unified sound, bolstered by a crack band, their best yet, featuring Reza Matin on drums and occasional guitar (from the wonderful Los Angeles powerpoppers Uni Boys) and old pal Danny Ayala (bass and keyboards, who has played with the brothers since they were kids, and was in the original touring Twigs lineup). "Our personality and performance live, is in more of a powerpop mode," states Michael. "It has a lot to do with the players, and what we're capable of in a live setting versus what we're capable of in the studio when it's just Brian and I. Brian plays so many instruments, and we can layer the harmonies and get this big, lush harmony sound. When we're live, the front line is just two guitars and a bass and three harmonies, with Reza's heavy Bev Bevan styled drumming." Danny has been playing bass for a short while, previously playing only keyboards with the band, and is brilliant. Both Michael and Brian state that. I ask about the possibility of their two talented friends playing on their next record, and we all agree how well a live in the studio 10-inch would work, playing songs from across their catalogue in the new live style. Are you listening Captured Tracks?

The Lemon Twigs have finally found themselves. The live band is an astounding rock 'n' roll vehicle – energetic, melodic and fun – and the professorial skill the two brothers put into their studio efforts, in which they handle everything, is musical, inventive and unafraid of influences. Once there was a gulf between their songs. Now their vocals and songwriting approach are basically indistinguishable.

"That's just our development as songwriters and people," nods Brian. "I feel like we know when we go in to make a record, we have to make our favourite music, rather than tangential feelings. We've decided to focus on something that we think we can do really well. As we've progressed, we've dropped certain things we don't like as much, and have focused on the key musical ingredients and approaches we love. We try to stay in that arena, and it's working."

"When you distill *our* sound down, it's essentially like a combination of The Beatles and The Beach Boys, and there're so many things that you can be talking about within that world of music"

In the press for *A Dream Is All We Know* the term "Mersey-Beach" is used. They look at each other and laugh. "We love the simplicity of the Beach Boy sound, which was a combination of Chuck Berry and The Four Freshmen," chuckles Brian. "Even though they're disparate influences, there's so much more going on with that. It's that idea," agrees Michael. "When you distill *our* sound down, it's essentially a combination of The Beatles *and* The Beach Boys, and there're so many things that you can be talking about within that world of music. On this record, there isn't really any of the Merseybeat sound. If it's in any way pulling from The Beatles, it's not really from that era. We just thought it was a funny term. There's the English influence, which is more late mid-60s, paired with the harmonies of The Beach Boys."

A Dream Is All We Know definitely comes in from the joyous pop of the '60s. We're living in very dark times, and like sunshine-pop in the Vietnam era, this type of music is very much needed. "I think that's part of why we went in that direction," says Michael of their approach to this particular album. "The tones are light and airy."

For lovers of '60s pop/beat/baroque/harmony, this album has the lot. Opening singles 'My Golden Years' (12-string Beatles meet Beach Boys with a dose of The Monkees and The Raspberries) and 'They Don't Know How To Fall In Place' (driven by a percussive Left Banke piano riff) set the tone perfectly. The Twigs recordings sound immense because of their attention to detail and understanding of the '60s recording process. "The super compressed piano was a texture that was so prevalent in the '60s but completely died out," explains Michael passionately. His brother reels out a few key examples, "everything Zombies, the Stones' 'She's A Rainbow', The Left Banke". "Using compression as an actual effect, rather than compressing the whole track can be incredible when used properly," enthuses Michael, "like those Buffalo Springfield records with super compressed acoustic guitar. That's as effective as an electric instrument." And this is why these brothers are great. They get it.

'How Can I Love Her More?' has the upbeat feel of The Turtles circa '67, but also something of the slightly later UK superpop studio production sound. Michael concurs, mentioning Amen Corner and The Flying Machine. 'Church Bells' recalls Roy Wood, all sped up instruments, with Brian triple tracking a cello. 'Sweet Vibration' is a Brian concoction that captures a toytown pop vibe. "The piano really set the tone for the rest of the arrangement," he explains. "The bass part was in the left hand of the piano. The melody was in the right. And the cello arrangement came from when I laid down the very Left Banke-inspired guitar part, so the strings just played arpeggios off of that. When it gets more harmonically dense, that came from all the different eras of Van Dyke Parks' work. The song 'Orange Crate Art' from '95 is such a great composition."

'If You And I Were Not Wise' dates back to 2019 and ushers in the boys' usuage of the 12-string Rickenbacker (Brian: "I was really on a big folk-rock kick. I was writing a lot of two-part harmony songs based on The Flying Burrito Brothers"). 'Peppermint Roses' is akin to a '67-68 US garage/psych band, a la The Family Tree or The Stained Glass, playing about with a Beatles melody (Michael references UK pop/psych homecounty lads The Mirage and *The Notorious Byrds Brothers*).

Our conversation flowed for over an hour, which just goes to show how The Lemon Twigs really are the ultimate *Shindig!* band. Don't miss this album – it won't let you down.

A Dream Is All We Know is out on 3rd May on Captured Tracks

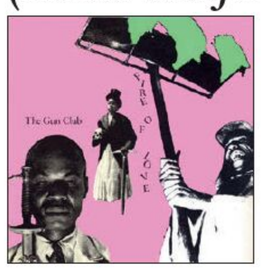
Blood On Fire

CHRIS and **RICH ROBINSON** are back with brand-new **BLACK CROWES** album *Happiness Bastards*, their first in 15 years. Here the founding brothers share the music that continues to inform and inspire them

CHRIS ROBINSON:

THE GUN CLUB
Fire Spirit

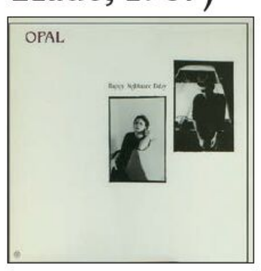
(From *Fire Of Love*, Ruby, 1981)



I've never stopped loving this raw shaking, crawling, oozing slice of the musical shivers! Feel the spirit, the dance macabre. Jeffrey Lee's primal gospel for the real sinners of the new promised land.

OPAL
Happy Nightmare Baby

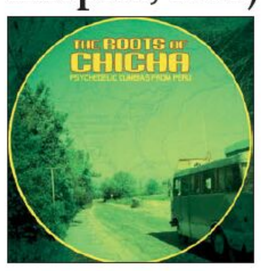
(From *Happy Nightmare Baby*, Rough Trade, 1987)



A rare and dark gem from the alluring web that is Los Angeles. Join hands in this séance and watch the stars explode! The great Kendra Smith weaves the spell as David Roback pilots the ghost ship to the shores of the opium eaters.

LOS MIRLOS
Sonido Amazónico

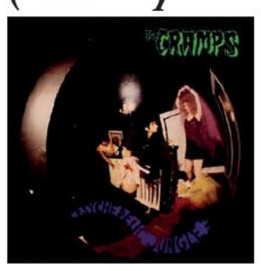
(From *Roots Of Chica: Psychedelic Cumbias From Peru*, Barbès, 2007, originally Infopesa, 1975)



From The Roots Of Chica is an incredible compilation featuring deep grooves and cosmic guitars from far below the border. Groups like Los Mirlos and Los Destellos radiate untouchable cool, reaching musical heights and keeping the dance floor grooving.

THE CRAMPS
Can't Find My Mind

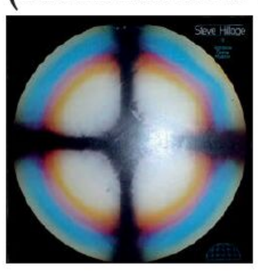
(From *Psychedelic Jungle*, IRS, 1981)



Imagine what the world would look like if The Cramps had been the house band at The UFO Club instead of The Pink Floyd. Deranged glory from true kings of all that is holy rock 'n' roll, no micro-dose here, only for the true believers!

STEVE HILLAGE
Garden Of Paradise

(From *Rainbow Dome Music*, Virgin, 1979)



Slip between shimmering emeralds and ice blue clouds! A meditation in the realities of multiple dimensions. Music for the earth angels as they stare into the first rays of the new dawn.

RICH ROBINSON:

NICK DRAKE
Pink Moon

(From *Pink Moon*, Island, 1972)

I was first introduced to Nick Drake by a friend of mine. It was a record called *Time Of No Reply* that was a compilation of Nick's songs, including the last he ever recorded. I remember being immediately hypnotised. I had never heard anything so lush, complicated, melancholy, and beautiful. Once I was hooked, I was able to get a hold of one of the few records available by him. At that time, it was hard to get Nick Drake records.The guitar playing on *Pink Moon* was immaculate. His voice was so evocative and rich; the way it played rhythmically off his guitar parts but embedded so perfectly intertwined within the music was magnificent. It fuelled my love of open tunings and made me dive deeper into his guitar approach. The title track sets the tone perfectly.

REM
Radio Free Europe

(From *Murmur*, IRS, 1983)

I remember the first-time hearing 'Radio Free Europe'. I was in my basement taking a break from playing with Chris and my first band. There was a rock station in Atlanta called 96 Rock and the song came on. It grabbed a hold of me instantly. The sound of that record was so unique. It was southern sounding but in a profoundly different way than I had ever heard before. There was a beauty to it. It was an artform that was simultaneously classic sounding yet resoundingly new at the same time. The whole album from start to finish was perfect in my opinion. The myriad of textures of the sound were brilliant. The song writing wove together throughout the whole record. It has a place deep in my psyche that will live there forever.

THE ROLLING STONES
Rocks Off

(From *Exile On Main Street*, Rolling Stones, 1972)

Exile on Main Street is the absolute representation of what rock 'n' roll as a living, breathing entity is. It is sublime from start to finish. Encompassing everything that melds the strings of the guitar to the human qualities of what I think music should be. Music should breathe, ebb and flow. Not be rigid, striving for mechanical-like movements that are cold and inhuman. This record has life in it. And again,'Rocks Off' is the perfect start.

NEIL YOUNG
Tonight's The Night

(From *Tonight's The Night*, Reprise, 1975)

This is one of my favourite albums of all time. There's an abandon that runs through the soul of this record. It's an attitude of, "I don't give a fuck. I'm going to play what I want and say what I want, how I want." It's so raw and alive. Great tones, great playing. No one is precious. Everything's working within each other and individually at the same time. It feels like an old wagon. Barely holding it together but solid as can be. The title track embodies that.

SLY & THE FAMILY STONE
I'm An Animal

(From *Fresh*, Epic, 1968)

What a brilliant album all around. The genius within the whole record is stunning. The tight compressed sounds with Sly's composition, his playing and singing. The brilliance of everyone in the band, and how it all works in unison, like a perfectly running engine, is immense. Everyone plays the perfect amount. The perfect part. It's stellar through and through.

"Imagine what the world would look like if The Cramps had been the house band at The UFO Club instead of The Pink Floyd"

Happiness Bastards is out now on Silver Arrow. The Happiness Bastards tour arrives in the UK on 14th May. Last remaining tickets at theblackcrowes.com

Chris and Rich Robinson. Back in black

Kelly Finnigan in mono

Tales From The City

As Monophonics lynchpin KELLY FINNIGAN puts the finishing touches to his much-anticipated new solo outing, ANDY MORTEN gets the skinny

San Francisco Bay Area native Kelly Finnigan boasts an enviable pedigree when it comes to making sophisticated, authentic homages to his musical passions: '70s soul, orchestral soundtracks, psychedelic rare groove. As a key member and producer of The Monophonics and The Ironsides (last year's *Changing Light* went down a storm here at *Shindig!*) and collaborator with Orgone (Say She She's backing band) and The Sextones among numerous others, his eye for detail and command in the studio have made him a go-to guy for the kind of sly, retro soulful acts that make up the Colemine Records family, and beyond.

It's a wonder he has any time for his own records, but he's put out three – *The Tales People Tell*, Christmas album *A Joyful Sound* and odds-and-ends "mixtape" *From Me To You* – since 2019. With "proper album" number two nearing completion, we asked him why the time was right. "Well, I haven't had a true solo release in almost five years and I felt inspired to make another. I wanted to be sure I was in the right creative head space to write another record. It's very important to me that I create art when I feel inspired to do so and not just for the sake of creating content or keeping momentum going. I've seen a lot of artists rush through the process of making another record only to have it not live up to everyone's expectations. I definitely didn't want to be a victim of that. This feels like the right follow-up to *The Tales People Tell*."

"For me it starts with good sounding instruments being played by musicians that understand the genre"

Working with his "usual tools: tape machines, tube pre-amps and ribbon mics, plus a ton of vintage instruments", Kelly has enlisted his trusty coterie of players. "I'm lucky to have a lot of the same musicians I work with on past records, who I consider some of the finest in the soul scene. Folks like Jimmy James, Joe Crispiano, Sergio Rios, The Ramey Brothers, Jay Mumford and more. I don't wanna give away all the goods. For me it starts with good sounding instruments being played by musicians that understand the genre. All in the same room cutting live to tape. There is a certain energy there that is unmatched."

Can we expect any diversions from the patented Finnigan sound? "I wouldn't really say any surprises or major changes, but I always try and throw a curve ball in there. This will definitely feel more like a traditional album or a collection of really good songs. This record is full of raw emotion and is driven by that. This past year I went back to my roots of deejaying and playing records at parties and that definitely opened my mind up in a different way while working on this record."

The as-yet untitled new album is due on Colemine in the autumn

Talkin' Shop

RECORD STORE DAY is upon us once more. **ANDY MORTEN** highlights some *Shindig!*-friendly titles

While its appeal may have become diluted by questionable major label interference and unnecessary reboots of easily available titles, RSD remains an exciting date in the calendar for many record buyers.

Floating our boat in 2024 are unique, first-time work-in-progress collections including Gene Clark's *No Other Sessions* (4AD 2-LP) and *The Lost Studio Sessions 1964–1982* (Liberation Hall 2-LP), David Bowie's *Waiting In The Sky (Before The Starman Came To Earth)* (Parlophone), Bob Frank's *Broke Again: The Unreleased Recordings* (Real Gone Music), The Dream Syndicate's *Sketches For The Days Of Wine And Roses* (Fire) and the first official vinyl release of Ramones' *1975 Sire Demos* (Rhino). Deluxe editions of Captain Beefheart's *The Spotlight Kid* (Rhino 2-LP) and Rain Parade's *Emergency Third Rail Power Trip* (Label 51 2-LP) are expanded with out-takes and sessions.

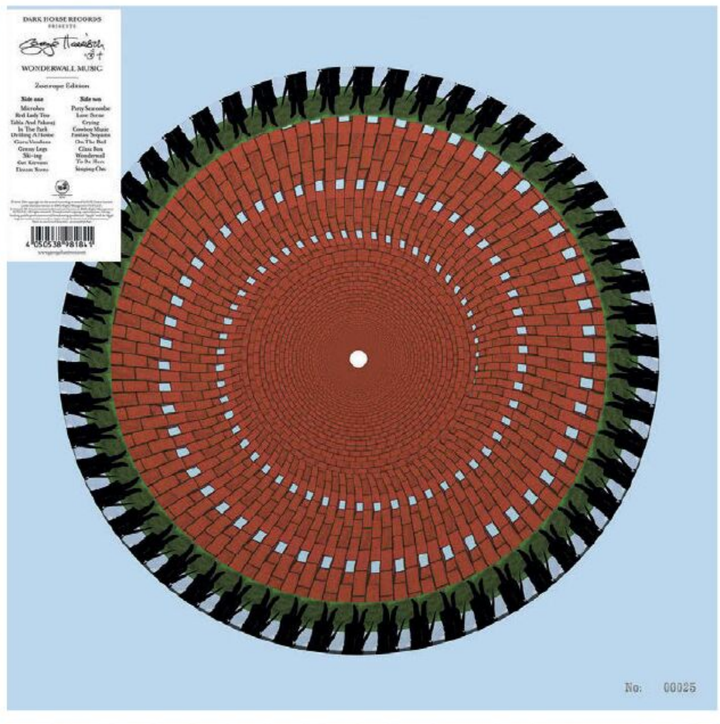
Live offerings include America's previously unheard *Live From The Hollywood Bowl 1975* (Sun 2-LP), The Bevis Frond's *Live At The Great American Music Hall* (Fire 2-LP), The Doors' *Live At Konserthuset, Stockholm, September 20 1968* (Rhino 3-LP), Roger McGuinn, Chris Hillman & Marty Stuart's *Sweetheart Of The Rodeo: 50th Anniversary Live* (Friday Music 2-LP), Yes's *Yale Bowl '71* (Rhino) and The Faces' *Complete BBC Recordings* (Rhino 2-LP).

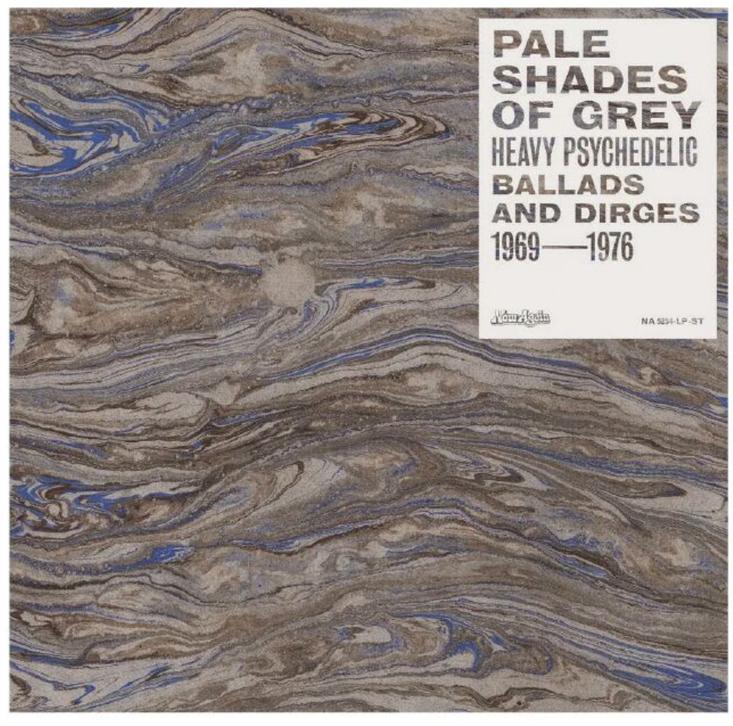
Next up, straight repros of The Amboy Dukes' *Journey To The Center Of The Mind* (Sundazed), The Monkees' *The Birds, The Bees & The Monkees* (Friday Music), The Rolling Stones' self-titled debut (ABKCO), Marianne Faithfull's US-only 1966 set *Faithfull Forever...* (UMR/Decca), Nancy Sinatra's '66 sophomore outing *How Does That Grab You?* (Light In The Attic), The Yardbirds' *Five Live Yardbirds* (Culture Factory), Alex Chilton's '93 covers album *Clichés* (Bar/None), The Flying Burrito Brothers' *Live In Amsterdam 1972* (Liberation Hall 2-LP), SRC and Gandalf's self-titled '68 and '69 albums (both Jackpot), George Harrison's *Electronic Sound* and *Wonderwall Music* (both Dark Horse "Zoetrope picture discs"), Todd Rundgren's *Todd* and Frankie Valli & The Four Seasons' *The Genuine Imitation Life Gazette* (both Rhino), and The Who's '76 double anthology *The Story Of The Who* (Geffen 2-LP, the latter two hopefully retaining their elaborate inserts/booklets).

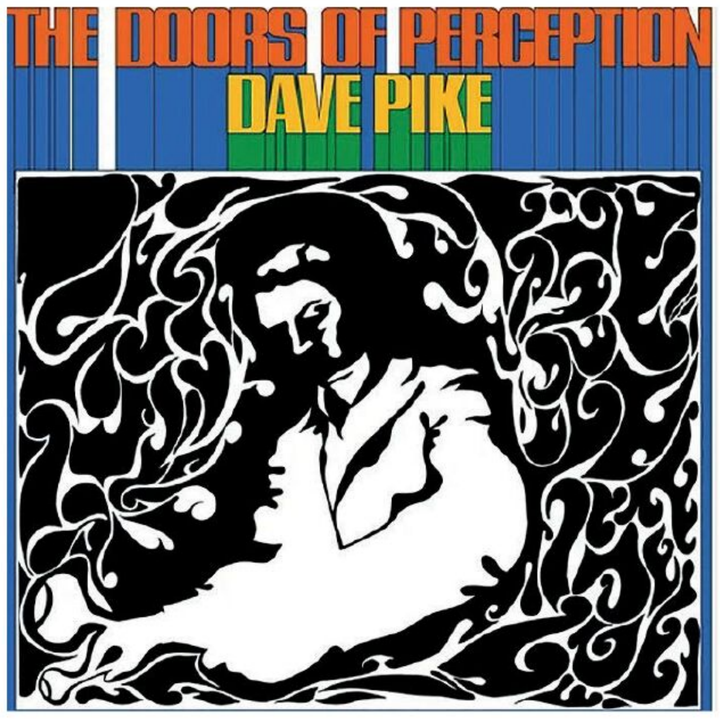
Compilations include The Yardbirds' *Psycho Daisies: The Complete B-Sides* (Demon), Dr John's *Gris-Gris Gumbo Ya Ya: Singles 1968-1974* (Omnivore 2-LP), Super Furry Animals' *Fuzzy Logic (B-Sides & Besides)* (BMG), *Mejor de Los Nuggetz: Garage And Psyche From Latin America* (Liberation Hall), *Pale Shades Of Grey: Heavy Psychedelic Ballads And Dirges 1969-1976* (Now-Again), *Psyche France Vol 9* (Warner Bros) and *The Westbound Sound: Westbound Records Curated by RSD Vol 1* (ORG Music LP).

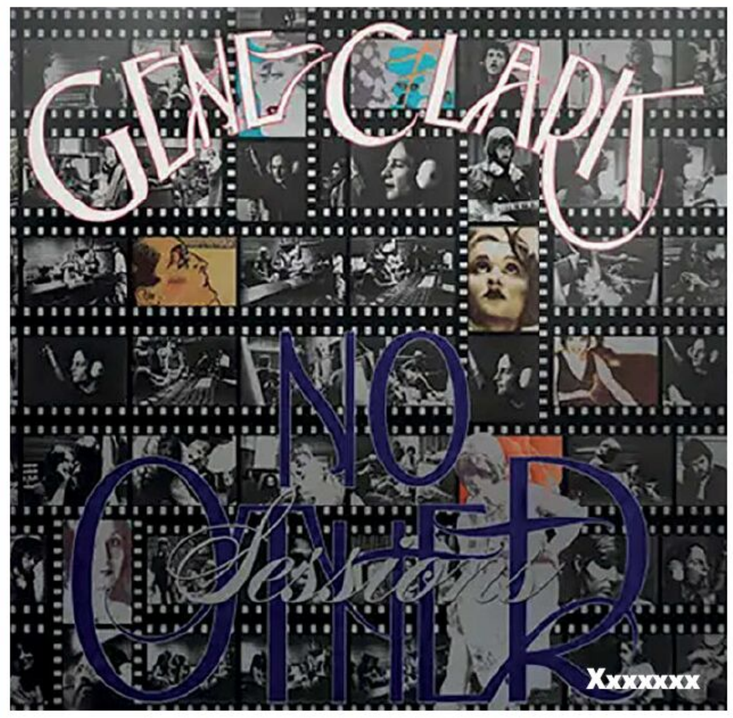
Soundtrack highlights are *Black Girl: Original Motion Picture Soundtrack* (Craft) and Ennio Morricone's *Storie di Vita e Malavita (Colonna Sonora Originale Del Film)* (CAM Sugar). Jazzers can rejoice with Cannonball Adderley's *Burnin' In Bordeaux: Live In France 1969* and *Poppin' In Paris: Live At L'Olympia 1972* (both Elemental Music 2-LP), Shelly Manne's *Jazz From The Pacific Northwest* (Reel To Real 2-LP), Charles Mingus' *Reincarnations* (Candid), Yusef Lateef's *Atlantis Lullaby: The Concert From Avignon* (Elemental Music 2-LP), Bill Evans Trio's *Everybody Digs Bill Evans* (Craft), Dave Pike's *The Doors Of Perception* (Nature Sounds) and compilation *Jazz Dispensary: The Freedom Sound! The People Arise* (Craft).

Is that enough to get going with?









"Have you got a 5-pin DIN to SCART connector?" Barrie Cadogan and Shawn Lee, gear heads

Fuzzy Freak Brothers

The multi-talented Barrie Cadogan & Shawn Lee have joined forces in style as **ULTRASONIC GRAND PRIX**. **PAUL OSBORNE** gets instantly fuzzy

"I used to see Barrie back in the late '90s when he was working at Vintage & Rare guitar shop on Denmark Street," explains Shawn Lee of how he and Barrie Cadogan met. "He was always mellow, totally cool and sounding great when he was playing the guitar in the shop."

The duo of UK underground funk and soul legend Shawn Lee (Young Gun Silver Fox, Ping Pong Orchestra, a myriad of solo projects) and modern-day guitar hero Barrie Cadogan (Little Barrie, Quatermass Seven and go-to guitar player for the likes of Primal Scream, Paul Weller and The The, amongst many others) are celebrating the release of their debut record under their Ultrasonic Grand Prix moniker. Titled *Instafuzz*, it's a fun-filled, high-energy retro-futuristic ride that throws together electro drum grooves, crackling fuzz guitar lines, acid-house synth lines and Baptist preacher-style sermons into the musical sausage machine, and throws out a unique end product more than worthy of the pair's combined musical talents.

Following their initial meets, the friendship developed further when Shawn mixed part of Little Barrie's 2011 album *King Of The Waves*. "Whilst we were at Shawn's I got to see how talented he is, plus all the cool and fascinating stuff he had in the studio," explains Barrie. "That got us talking about working together some day, and lockdown was the ideal time. To make something good out of a non-ideal scenario."

A shared love of 2012 comp *Personal Space (Electronic Soul 1974-1984)* provided a template for the sound of what became Ultrasonic Grand Prix as Barrie expands, "The *Personal Space* compilation was a key influence for sure, we both love that album. People like Sly, JJ Cale and Spacemen 3 too. Using drum machines instead of a live kit was a main point. It was something that really appealed to me as it would set the album apart from any of my previous records. Shawn had the machines to hand, so we were good to go."

Recording in Shawn's own studio, his treasure trove of weird and wonderful instrumentation, much of it constructed by Shawn himself, was also key to the creative process. *Shindig!* asks if there there any particularly far out instruments used? "Man, there were a lot!" enthuses Shawn. "An electric badminton racket with one string. A Polynesian uke. A coffee pot. Something called a Eulers Disk and some Balafone to name just a few. It was a case of anything goes, pretty much, and it was fun as hell!"

For Barrie, the chance to expand his sound into new areas was important. "I've always found that when I work with different people it naturally brings out sides of my playing that I wouldn't come up when writing my own songs or music. I liked the idea of making a record that was full of guitars that wasn't in a typical R&B or rock 'n' roll framework. I feel like we achieved it."

"It was a case of anything goes, pretty much, and it was fun as hell!"

Instafuzz is out on 19th April on Non-Delux

SCAN TO LISTEN

CARGO COLLECTIVE

CARGO RECORDS

JANE WEAVER
LOVE IN CONSTANT SPECTACLE
FIRE RECORDS LP / CD

Jane Weaver returns with her most open-hearted, direct & intimate collection of material yet. Produced by John Parish, Love In Constant Spectacle is a heartfelt manifesto from an artist that continues to boundlessly evolve. "An artist at the top of her game" NPR

STILL CORNERS
DREAM TALK
WRECKING LIGHT RECORDS LP / CD

Dive into the lush, seductive world of Still Corners new album Dream Talk, ten immaculately crafted and subtle songs, with crystal tone guitar, elegant vocals, and a wash of congas and synthesizers.

THE REDS, PINKS AND PURPLES
UNWISHING WELL
TOUGH LOVE LP / CD

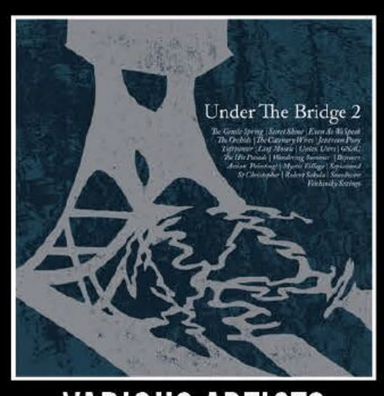
Spanning 10 gem-like tunes, Unwishing Well is another exhibition of Reds, Pinks & Purples flawless mastery of intimate - yet expansive - downcast pop.

MICHEL MOERS
As Is
FREAKSVILLE LP / CD

Legendary Telex artist 2nd solo album in 33 years. Reminiscent of diary entries and influenced by Erik Satie. A testament to Moers' enduring creativity and relevance in the contemporary music scene.

THE BABY SEALS
CHAOS
TRAPPED ANIMAL LP / CD

An exploration of heavy guitars and beautiful harmonies. Featuring such hits as 'Vibrator'. 'My Labia is Lopsided, But I Don't Mind' and 'Mild Misogynist', Chaos is here to level the field.

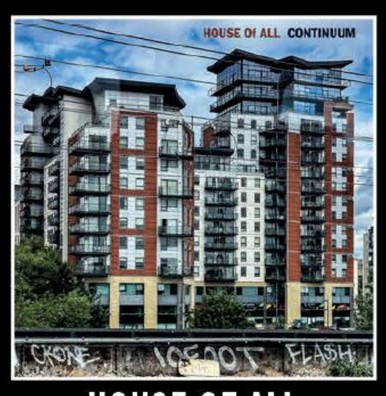


VARIOUS ARTISTS
UNDER THE BRIDGE 2
SKEP WAX RECORDS LP / CD

A second compilation of new music by songwriters and bands who once recorded for Sarah Records. Still idealistic, still pure, still in love with independent pop music.

REAL FARMER
COMPARE WHAT'S THERE
STRAP ORIGINALS LP

Active members of the vibrant local music scene of Groningen with their wonderfully infectious punk noise, concocting fast-paced, driving songs with wiry riffs, propelling drums, and winding melodies.



HOUSE OF ALL
CONTINUUM
TINY GLOBAL PRODUCTIONS LP / CD

HOUSE OF ALL's surprise debut took the underground by storm. Now Bramah, Greenway, Hanley, Hanley & Wolstencroft back with a follow-up that expands their scope, vision and energy.

PLAYHOUSE
DYNAMO
GOD UNKNOWN RECORDS LP

Liverpool's long lost 90's Indie Rock noisemakers. Compiling 3 singles and unreleased tracks. "If these guys were American they'd have a massive following" Stevie Chick. Includes a cover of Sebadoh's "It's So Hard To Fall In Love"

DRIFT
11 POINTS IN TIME
GOD UNKNOWN RECORDS LP

Index For Working Musik's Nathalia Bruno delivers her 2nd album recalling this likes of Chris & Cosey / early Cabaret Voltaire. Lyrically it is a noirish unpacking of a decades-old disappearance of Rosa Crucci.

THEE SINSEERS
SINSEERLY YOURS
COLEMINE RECORDS LP / CD

Sinseerly, Soulfully, Sweet. Quinones and his crew have created a distinctive vibe that explores all aspects of a timeless genre, bringing together their interpretation of music through an unmistakable modern lens.

JAMES ELKINGTON AND NATHAN SALSBURG
ALL GIST
PARADISE OF BACHELORS LP / CD

Guitar instrumentals pushing their sinuous compositions into labyrinthine new shapes, interlocking & interlocutory. Among the dazzling originals are fascinating covers, including Neneh Cherry's "Buffalo Stance."

ROSALI
BITE DOWN
MERGE RECORDS LP / CD

"A tender yet commanding set of folk, country, and atmospheric rock done up in blaze orange and shadow blue." —UNCUT

REYNA TROPICAL
MALEGRÍA
PSYCHIC HOTLINE LP / CD

Malegría, is for diasporic belonging, queer love, feminine sensuality, & a relationship with the land. Vibrant beats mix with bandleader Fabi Reyna's guitar riffs to create songs that call you into action, into your own power, & into moving your body to the beat.

CHASTITY BELT
LIVE LAUGH LOVE
SUICIDE SQUEEZE LP / CD

Live Laugh Love finds Chastity Belt in their prime as musicians. It's never been more apparent that they are creative siblings, cut from the same belt.

SHOVEL DANCE COLLECTIVE
THE WATER IS THE SHOVEL OF THE SHORE
MEMORIALS OF DISTINCTION / DOUBLE DARE 2LP

Revolutionary takes on traditional folk, spliced with music concrète and field recordings taken along the Thames. This highly acclaimed (Pitchfork, Quietus, Wire, Songlines, Tradfolk, etc.) album is like no other.

CARGO COLLECTIVE: AN AMALGAMATION OF RECORD SHOPS AND LABELS DEDICATED TO BRINGING YOU NEW MUSIC

IRELAND: DUBLIN - SPINDIZZY / KILKENNY - ROLLER COASTER SCOTLAND: DUNDEE - ASSAI / EDINBURGH - ASSAI / EDINBURGH - THORNE RECORDS / GLASGOW - ASSAI / GLASGOW - LOVE MUSIC / GLASGOW - MONORAIL WALES: ABERYSTWYTH - ANDY'S RECORDS / CARDIFF - SPILLERS / NEWPORT - DIVERSE / SWANSEA - DERRICKS NORTH- WEST: LIVERPOOL - 81 RENSHAW LTD / LIVERPOOL - PROBE / LIVERPOOL - ROUGH TRADE / MANCHESTER - PICCADILLY RECORDS / NANTWICH - APPLESTUMP RECORDS LTD / PRESTON - ACTION RECORDS NORTH-EAST: BINGLEY - FIVE RISE / HARROGATE - P & C MUSIC / HEADINGLEY - VINYL WHISTLE / HUDDERSFIELD - VINYL TAP / LEEDS - CRASH LEEDS - JUMBO RECORDS / NEWCASTLE - J G WINDOWS / NEWCASTLE - BEATDOWN / NEWCASTLE - REFLEX / SHEFFIELD - BEAR TREE / SHEFFIELD - RECORD COLLECTOR / SHEFFIELD - SPINNING DISCS MIDLANDS: CAMBRIDGE - LOST IN VINYL / CAMBRIDGE - RELEVANT / COVENTRY - JUST DROPPED IN / LEAMINGTON SPA - SEISMIC / LEIGHTON BUZZARD - BLACK CIRCLE / LETCHWORTH - DAVID'S MUSIC / LOUTH - OFF THE BEATEN TRACK / NOTTINGHAM - ROUGH TRADE / OXFORD - TRUCK STORE / OXON - STRUMMER ROOM RECORDS / WITNEY -WITNEY TRUCK SOUTH: BEXHILL ON SEA - MUSIC'S NOT DEAD / BLANDFORD FORUM - REVOLUTION ROCKS / BRIGHTON - RESIDENT / GODALMING - RECORD CORNER / LEIGH-ON-SEA - FIVES / LONDON - BANQUET GRAVITY / LONDON - CASBAH / LONDON - FLASHBACK / LONDON - ROUGH TRADE EAST / LONDON - ROUGH TRADE TALBOT RD / LONDON - SISTER RAY / LUTON - VINYL REVELATIONS / NORWICH - SOUNDCLASH / NORWICH / VENUS VINYL / ROMSEY - HUNDRED / SOUTHSEA - PIE & VINYL / SOUTHEND ON SEA - SOUTH RECORDS / ST ALBANS - EMPIRE RECORDS / ST LEONARDS -TOUGH LOVE ST LEONARDS / WATFORD - PARADE VIBES / WIMBORNE - SQUARE RECORDS / WHITSTABLE - GATEFIELD SOUNDS / WINCHESTER - ELEPHANT RECORDS SOUTH WEST: BRISTOL - ROUGH TRADE / CHELTENHAM - BADLANDS / FALMOUTH - JAM FROME - RAVES FROM THE GRAVE / MARLBOROUGH - SOUND KNOWLEDGE / TOTNES - DRIFT MAILORDER AND INTERNET ONLY STORES: BLEEP.COM / BOOMKAT.COM / JUNO / NORMANRECORDS.COM / PEBBLE RECORDS CO.UK / RECORDSTORE.CO.UK

2ND FLOOR - 25 HEATHMANS ROAD, LONDON SW6 4TJ - WWW.CARGORECORDS.CO.UK - 0207 731 5125

Crafting The Chaos

CAMILLA AISA shines a little light on Detroit glam-poppers **SHADOW SHOW**

After an instantly compelling garage psych debut (2020's *Silhouettes*), Shadow Show is venturing further. "We didn't want to be confined to a single genre," the Detroit trio admits, "so we created the music that spoke to us. We've been writing songs together for 10 years, learning from each new experience and moving forward." The result is *Fantasy Now!,* a hooky selection of tunes reflecting the very vastness and openness of psychedelic pop. *Silhouettes'* cover had presented Ava East, Kate Derringer and Kerrigan Pearce in black & white. On *Fantasy Now!* they're taking a stand under stroboscopic lights."We wanted to showcase everything we are capable of as songwriters as well as our diverse array of musical influences," they tell *Shindig!* "The songs evolved further in the studio as we carefully crafted the chaos. Everything you hear on the album is the product of hours of experimentation, and much of the magic comes from moments of spontaneity captured in real time".

Proud citizens of Motor City, Shadow Show find meaning in honouring the Detroit Sound – this near-mythical entity – in 2024. "The blend of all the sounds that have come out of this city, from Motown to rock 'n' roll to punk to soul… even electronic music informs the contemporary Detroit scene. Detroit is influential across all genres, and you can hear a little bit of everything in our sound".

True to its name, *Fantasy Now!* is full of surprises: some of the new songs unveil a rawer, punkier edge ("The heavier songs on the record reflect us letting ourselves go and being free and limitless in the studio"). Then there's 'Aunt Maizy', a retrodelic number brimming with classic Swinging London cool. The song first appeared in a live session the trio performed in a London studio during their first European tour. "When we tried to record this song after the tour, nothing compared to the raw energy of that performance. They sent us the stems and we added five-part harmonies and Farfisa, performed by Matthew Smith (Outrageous Cherry, Volebeats) back in Detroit. Even Ava's dad Bobby, has a lick in there". An inspired intercontinental, sonically time-travelling recording, it's a fitting reflection of the multitudinous aptitude Shadow Show reveal on this second LP. "Part of the creative process is being open and receptive to the world around you," they enthuse. "We're inspired by life. We are 50% artists, 50% musicians (100% sexy)."

Fantasy Now! is out now on Little Cloud / Stolen Body

Show and tell. L-R: Kerrigan Pearce, Ava East, Kate Derringer
PHOTO: CARRIGAN DRALLOS

Deep, Dark Waters

EDERLEZI summon swirling cinematic sounds for their debut album

"There's a black river winding straight to your door," sing Hannah Nicholson and David Page on 'Run, Run, Run', the opening song on the eponymous debut album by Ederlezi. It's a dramatic image framed by a foreboding arrangement, the swooping strings and galloping beat reminiscent of late '60s Scott Walker.

Nicholson and Page wrote, performed and produced the album aboard the houseboat that inspired their band name. Before their current collaboration both had amassed many credits: Nicholson is a solo artist on the London folk scene, Page the bass player in The Pretenders, and between them they have worked with the likes of Nell Bryden, Edwyn Collins and Ellie Goulding.

As for many musicians, the coronavirus was the cause of professional frustration but also new opportunity for the couple. "We formed during lockdown 2020, due to the global pandemic," they affirm, "which allowed us time out of our busy schedule as session musicians to write and be creative together." Their beloved boat provided "the perfect writing retreat, studio, home and muse," the couple working together and separately in penning their material.

The finished album is a powerful record, at turns intimate and expansive, the lyrics exploring themes of political protest, personal relationships and addiction. Current single 'Children' sets the tone, a haunting fusion of harp strings, surging vocals and slithering guitar lines. There's a scarred beauty to much of the album, from the dramatic 'Drawn To The Ruin', which evokes the duets of Lee Hazlewood & Nancy Sinatra (and the video for which will never let you see a toy doll the same way) to the unsettling, sparse piano ballad 'Codeine'.

"Our future plans are to continue to write, record and perform music," they avow. "We can't imagine ever wanting to do anything else." Be sure to set a course that follows Ederlezi closely.

As told to Clive Webb

THE BLACK CROWES

HAPPINESS BASTARDS

THE BLACK CROWES
FIRST ALBUM IN 15 YEARS
PRODUCED BY JAY JOYCE

FEATURING **WANTING AND WAITING**

Back To Reality

Psych-powerpoppers **THE GALILEO 7** are back with their first long-player in five years.

SARAH GREGORY discusses the pandemic, songwriting and world domination

When you've got The Prisoners, JTQ and Thee Headcoats on your CV, introductions are basically redundant. Allan Crockford has been a central figure in this country's garage-rock scene for 40-odd years, and at the tail-end of the noughties he decided it was time to start his own venture, The Galileo 7. *Shindig!* chatted to Allan and the band about *You, Me And Reality,* their eighth album together.

"I built up about three albums' worth of home demos and eventually in 2009 I had a chance to put a band together to play the songs." This included wife Viv on organ. "We wanted to be a band," says Viv, "and needed to find like-minded bandmates!" It's fair to say that there have been a few personnel changes over the years, but with G7 Mark 3 ongoing for a decade, Allan says that "it's difficult to imagine it any other way now".

The pandemic put a dent in their creative output. "New material needs to be worked on together to allow everyone to contribute, edit, change things round." But they weren't completely unproductive. "The *Listening To The Colours* mini-LP was a chance at a "do-over" of some of the songs from second LP *Staring At The Sound* that didn't quite come together on the original release," says drummer Mole. All that being said, "It was great to all be back in the same room," remarks bassist Paul Moss.

Allan also experienced deep personal tragedy during the pandemic, and this had a significant impact on his songwriting. "It all fed into the words. It wasn't a conscious decision, but you have to go with what finds its way onto the page," he says. Viv still feels emotional. "I still can't listen, rehearse or play a couple of them without getting more than a little something in both my eyes." And this latest album marks a watershed. "[It] is like a final part of a cycle that started with *Tear Your Minds Wide Open!*" says Allan. "The band has kind of refined its sound over that time and maybe this album is the culmination of that approach to making our music." Viv agrees. "It's maybe a bit more of a grower than the past two."

Next time, we can maybe expect something different, but for now it's about getting this music out on the road. "All being well, a single for French label Rogue Records, and after that? Who knows?" says Mole. Viv is more realistic. "World domination, obvs!"

You, Me And Reality is out now on Damaged Goods

Viv Bonsels, Mole, Allan Crockford and Paul Moss on stage in Spain, 2023

hear & now

ISOBEL CAMPBELL shares her current fave raves

LISTENING (OLD)

Most listening at the moment is when I'm out jogging and walking. Been having a blast with ABBA. 'Take A Chance On Me', 'Waterloo', 'Lay All Your Love On Me', so stirring and emoting. Also The Beach Boys' *Summer Days (And Summer Nights)*, especially 'California Girls', 'Help Me Rhonda' and 'Girl Don't Tell Me'. Simon & Garfunkel's *Parsley, Sage Rosemary & Thyme*... love jogging to 'Cloudy'. Ernest Tubb's *Retrospective Volume 2:* 'Thanks A Lot', 'Walking The Floor Over You'. *The Complete Hank Williams:* 'Jambalaya (On The Bayou)'. I heard a soundcheck from my hotel window last year. "That's NOT your average wedding band," I said to myself. Turned out it was Kool & The Gang! Been listening ever since, 'Get Down On It', specifically.

LISTENING (NEW)

Chris (Szczech, co-producer) played *Mooo!* By Doja Cat in October. Even though it was released in 2018, it's new to me and made me smile. No other songs I know mention heifers, farting or methane! He also played me Cardi B's *WAP* in 2022. I believe rap is where many exciting innovations reside. He plays loads of unbeknownst yet invariable cool sounds.

READING

There Is Nothing Wrong With You: Going Beyond Self Hate by Cheri Huber. "A Compassionate Process For Learning To Accept Yourself Exactly As You Are." This was a game changer for me. Blew my mind! So easy too, I'd read most of it going back and forth on the train to London and feel quietly content and reassured. It's a feelgood, nourishing, encouraging little book. Made lots of sense to me, so much so, that I ordered as many other titles by the author as I could find.

WATCHING

Season one of *The Gentlemen*. Really excited to watch *Poor Things* by Alasdair Gray too because I adored the book.

As told to Andy Morten

Bow To Love is out on 17th May on Cooking Vinyl

NEW 300 PAGE BOOK--
LAVISHLY ILLUSTRATED!

I HEAR A NEW WORLD

JOE MEEK

He was the strangest person in the history of popular music.
The story of his life is like an anthology of ultra-creepy, outlandish urban legends, but as his protégé Glenda Collins would sing in one of his productions, "It's hard to believe it, but it's true!"
His story is by turns, hilarious, heartbreaking and horrifying.
He is the father and eternal king of home recording. Beginning in the late 1950s, employing his own mysterious devices and methods to produce otherworldly pop records, he was technically advanced years and even decades ahead of his contemporaries.Between 1957 and 1966 he produced 21 top forty British hits.
-- He produced and composed "Telstar", the first British record recorded by a rock band to become #1 in the states. It went on to become the biggest selling instrumental of all time.
He produced "Have I the Right?", an international Merseybeat hit that predicted the sitar-based sounds of psychedelia.
-- He produced the first ever Top 20 Jazz hit in England.
…and he recorded it all in his apartment!
He is the legendary Joe Meek, and he heard a new world.

Minglewood PUBLISHING

it's a **happening** thing

Modern Love

DONNA BLUE's new album is chic, romantic, and utterly irresistible. **DUNCAN FLETCHER** gets entranced by its sophisticated charms

The perfect setting in which to listen to Donna Blue's new album would be winding along the Amalfi coast in a vintage sports car – but, whatever the location, it's sure to put a little sun in your heart. Donna Blue are Dutch couple Danique van Kesteren and Bart van Dalen. Their new record *Into The Realm Of Love* follows 2022's *Dark Roses*, and took nine months to record. "Truly like giving birth!" quips Danique. While many of its songs concern the trials of modern romance, there's more besides. "There are also songs about the lure and hardships of the music industry, climate change, phone addiction, social media," says Danique. "You could say the record is a sign of the times we are living in, in a vintage suit."

Its musical influences include Lee & Nancy, Serge & Jane, playful *yé-yé*, and iconic '60s soundtrack composers. What was it about the latter's work that appealed? "With John Barry, we came across the '60s cult classic *Beat Girl*, which contains a fantastic beat-pop soundtrack with very cool guitar twangs and catchy melodies. Later we found out that he is of course the composer of the James Bond theme. And with Ennio Morricone and Piero Piccioni there's just something enigmatic about them. They're from the golden era of Italian movies, but we love their obscure *giallo* pictures the most. They're both masters of their craft who mould old-school classical rules into cool cat jazz and banger movie themes that make you wanna move."

Among the album's stand-outs is 'Labyrinthe', a cautionary tale about the music industry. "It's a very strange and hard to navigate place, with many dead ends," says Danique. "You need deep pockets, an insane amount of work ethic, patience and thick skin… you have to be careful to not get too caught up into 'making it' because it will pull you under. All you can do is to keep letting joy and love of making music guide you through its maze. We wanted to make a song about this to remind ourselves and others of keeping our focus on the right thing."

Despite hailing from The Netherlands Donna Blue sing either in English or French. "The Dutch language is quite direct and to us this limits a certain feeling of mystery," explains Bart. "English feels very natural, and we use French as an extra instrument," adds Danique, "French words are so rhythmical with beautiful transients you can play with as a songwriter."

"But maybe one day," Bart adds, "we'll also write a song in Dutch, who knows?"

"You could say the record is a sign of the times we are living in, in a vintage suit"

Into The Realm Of Love is out on now on Snowstar

PHOTO: PHILINE VAN DEN HUL

good **news**

"Cold Drinks + Good Food + Live Music." Add those three ingredients together and you have this year's **AUSTIN PSYCH FEST**, which takes place at The Far Out Lounge between 26th and 28th April. Once a hideout for notorious bank robbers The Newton Gang and, more recently, home to the no less infamous Beverly's Biker, The Lounge is now one of the best venues in a city that boasts to be the "live music capital of the world". Tickets are available now for three days of music complemented by light and video installations. The copious *Shindig!*-friendly line-up includes The Black Angels, WITCH and Psychedelic Porn Crumpets.
levitation.fm/pages/austin-psych-fest

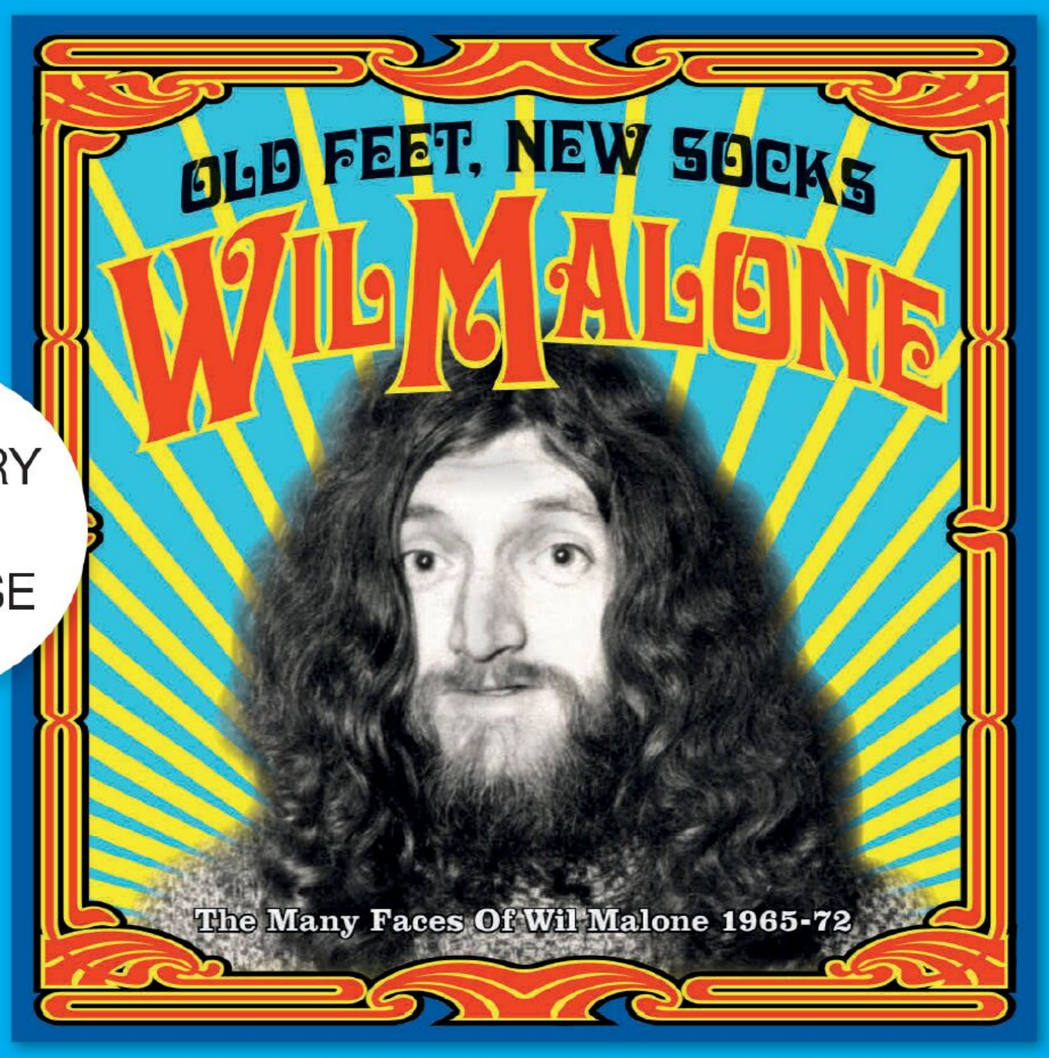
Baby, he got news for you. Prolific San Franciscan **KELLEY STOLTZ** releases *La Fleur*, his 18th album of skewed psych-pop on 7th June. A co-production between Dandy Boy in the USA and Agitated on this side of the Atlantic, the record includes 12 songs mostly written and performed entirely by Stoltz. Fleetwood Mac, The Moody Blues, Roxy Music and even George Gershwin are among the influences on an eclectic collection that offers lyrical reflections on "pandemic-era blues, politics and fatherhood" and an adventure around Manchester with Stone Roses drummer Reni. Kelley's UK tour begins on 7th July and calls at Leeds, Salford, Glasgow, York, Liverpool, London and Margate. A 20 Questions follows next issue.
kelleystoltz.com

Det er sejt! **DESIGN MUSEUM DENMARK** has announced a major new exhibition, Danish Modern. With its emphasis on sleek sophistication and functionality, the impact of Danish design has been global, redefining our domestic and work spaces. The exhibition features a scenography including a tunnel of 125 chairs that runs from floor to ceiling showcasing the design history of this most iconic furniture item. Drawing on designers' drawings, writings and personal belongings, Danish Modern tells the story of a style that changed the world. The museum hosts the exhibition from 14th June 2024 to 3rd May 2026, more than enough time to book a less fashionable seat aboard a flight to Copenhagen.
designmuseum.dk

NEW FROM MORGAN BLUE TOWN RECORDS

JANUARY 2024 RELEASE

FIVE DAY WEEK STRAW PEOPLE
Straw Colour vinyl
LP - BT5033S



WILL MALONE - OLD FEET, NEW SOCKS
The Many Faces of Wil Malone 1965-72
3CD Box Set with extensive sleeve notes
3CD - MTBX032

FEBRUARY 2024 RELEASE

RED DIRT
Red Vinyl 2LP BT5034R & CD MBTCD034

MARCH 2024 RELEASE

PUSSY - PUSSY PLAYS AGAIN
Vinyl LP BT5030 & CD MBTCD030

Other titles available on Morgan Blue town

Cat. Number	Format	Artist	Title
MBTCD001	CD	**Various Artists**	Truly This Must Be Heaven
BT5002P	VINYL	**Pussy**	Pussy Plays
MBTCD004	CD	**Wil Malone**	Wil Malone
BT5007	VINYL	**Orange Bicycle**	Orange Bicycle
MBTCD007	CD	**The Academy**	Pop Lore According to My Friend Jack
MBTCD008/BT5008G	CD/VINYL	**Smoke**	Bobak Jons Malone
MBTCD009/BT5009P	CD/VINYL	**Motherlight**	Orange Bicycle
MBTCD010	CD	**Orange Bicycle**	Holy Grail
MBTCD011/BT5011	CD/VINYL	**Chimera**	Escalator
MBTCD012/BT5012R	CD/VINYL	**Sam Gopal**	Turn On, Or Turn Me Down
MBTCD014/BT5014	CD/VINYL	**N.S.U.**	A Complete Pickle
MBTCD015/BT5015	CD/VINYL	**Fickle Pickle**	

Cat. Number	Format	Artist	Title
MBTCD016/BT5016	CD/VINYL	**Gordon Beck Trio**	Gyroscope
MBTCD017	CD	**Red Dirt**	Red Dirt II
MBTCD018/BT5018	CD/VINYL	**Dry Ice**	Dry Ice
MBTCD019/BT5019	CD/VINYL	**Angel Pavement**	Maybe Tomorrow
MBTCD020/BT5020	CD/VINYL	**Pluto**	Journey's End
MBTCD021	CD	**Cliff Wade**	Look At Me I've Fallen Into A Teapot
BT5022	VINYL	**Gerry Beckley**	Discovering America
MBTCD023/BT5023	CD/VINYL	**Jaklin**	Jaklin
BT5025	VINYL	**The Eric Bell Band**	Lonely Man
BT5027	VINYL	**The Magic Mixture**	This is The Magic Mixture
BT5028	VINYL	**Judd Proctor**	Guitars Galore
MBTDD002	CD	**Pussy/Fortes Mentum**	Pussy/Fortes Mentum

proper music distribution distributed by Proper
SECRET RECORDS
morgan blue town
MORGAN twinstereo

For more information and full tracklistings go to: **www.secretrecordslimited.com**

Find us on:

A Good Scream

HYPERLOOP is staking its claim as one of the prime garage 45 reissue labels.

JON 'MOJO' MILLS talks to head honcho Glyn Bowen about his mission

Glyn has been avidly collecting records since a pre-teen, but it wasn't until discovering King Gizzard & The Wizard Lizard that the idea of starting a label took hold. "I was a big fan after hearing 'I'm In Your Mind' on BBC 6 Music," he explains. "I was checking to see when their next LP *Polygondwanaland* was out only to discover that they had decided to give all the songs away copyright and royalty free to anyone that wanted to start a record label. I had recently seen the company 345rpm, which had a lathe and decided to ask them to cut me 50 LPs. So, it's all down to the kindness of the Aussie boys that I'm here." That lathe-cut edition, the first Hyperloop release, was issued in 2017 and now sells for £90. The label's name stemmed from a future transport system featured on CNN, which somehow seemed apt, what with its retro connotations.

A friend selling his record collection had introduced Glyn to garage-punk, gifting him a copy of *'60s Choice Volume 2*, knowing he'd enjoy it. "I loved the LP so much I wanted to buy all the tracks on 45. However, unbeknownst to me, some were very expensive and it was rare to find someone who was selling copies." After the King Gizzard release, garage-punk became Glyn's focus. "Yes, the 45 is king in my book," he says of the format. "It's the short sharp shock as they say. I do like LPs, but there's nothing like spinning a 45."

Debuting with The Bit A' Sweet's 'Out Of Sight, Out Of Mind', Hyperloop has now issued 20 records, including two new releases. "The Judex and The Chiff Chaffs were both deserving of some wider attention. However, it is a whole different ball game trying to get people to listen to new sounds."

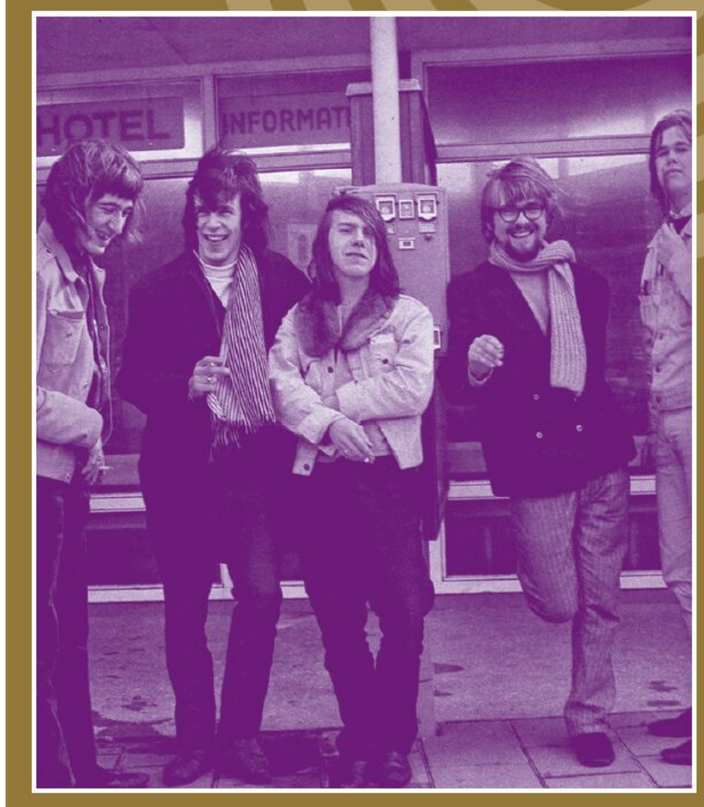
Focusing on the market he knows best, Glyn has just issued two unreleased Magic Mushrooms tracks and has some goodies to follow. "The upcoming singles are a split single featuring Judge Wayne & The Convicts from New Zealand with their version of The Animals' 'I'm Crying', and The Unusuals' 'I'm Walking Babe'. Both are dynamite in my humble opinion. I also have a previously unreleased track by Sean Buckley & The Breadcrumbs called 'Bye Bye USA' plus the original version of the Shel Talmy-produced, Jimmy Page session guitar of 'Everybody Knows'." Both are out in June.

Meanwhile, Glyn continues to search for and license gems, working with his designer Nick Buckle to create something special. "I think I'm a sucker for a darn good scream somewhere within the song, that with a drum intro and an explosive guitar riff or solo are usually what does it for me."

hyperlooprecords.bigcartel.com

Hyperloop's Glyn Bowen with his first and most recent releases

next issue



Q65
The Dutch Rolling Stones!
The kings of Nederbeat!
Psychedelic rock warriors!

GENE CLARK
Fifty years of his misunderstood masterpiece *No Other*

KELLEY STOLTZ
The prolific, kaleidoscopic singer-songwriter/one man band

PLUS...
LABI SIFFRE,
RICHARD HAWLEY,
JESSICA PRATT,
THE PRISONERS,
THE STUDIO 68!

NEW ALBUMS FROM
PAUL WELLER,
UNCLE ACID & THE DEADBEATS,
THE SONIC DAWN,
SUSAN JAMES,
IAN SKELLY

REISSUES FROM
THE SEEDS,
RAIN PARADE,
BROADCAST,
THE USERS,
DAVID BOWIE

AND MUCH, MUCH MORE
PUBLISHED 2nd MAY

BEAR FAMILY MAILORDER

NEWS from BEAR FAMILY

amazon.de

bear-family.com

HEAVY KRAUT! VOL. 1
HARD ROCK IN GERMANY 1970-1976

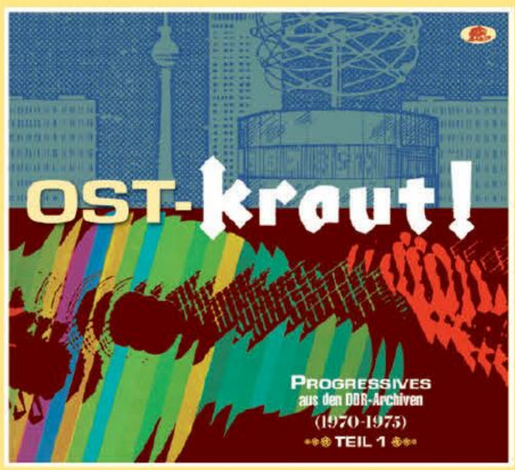
2-CD Set • 96-page booklet • 29 tracks •
EAN 4000 127 177216

- The beginning of hard rock in Germany, feat. Lucifer's Friend, Scorpions, Birth Control, plus cult favourites Megaton, Kin Ping Meh, Weed and others.
- Lavishly remastered recordings.
- Includes a comprehensive illustrated booklet with a cornucopia of covers, labels and other memorabilia. PLEASE NOTE: German liner notes!

VOL. 2 AVAILABLE SOON

amazon.de

bear-family.com



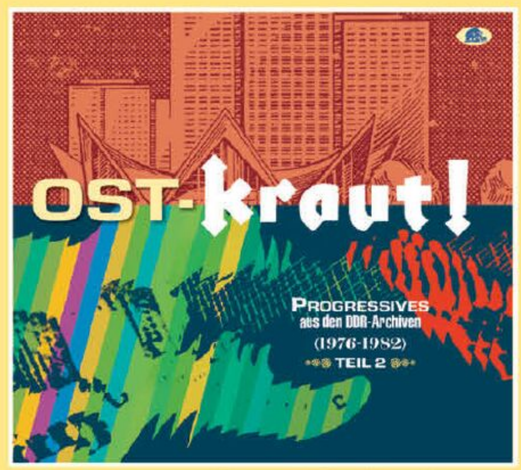
1 Progressive Music from East Germany 1970 - 1975

2-CD Set with 74-page booklet (in German) • 28 tracks • EAN 4000 127 176257

OST-KRAUT! PART 1 & PART 2
Progressive Music from East Germany 1970 - 1982

- Two-part overview of the progressive music scene in East Germany 1970-1982 – a parallel universe to the Krautrock scene in contemporary West Germany.
- Featuring hits, deep cuts and rarities – and many previously unreleased sessions from the GDR radio archives!
- Both sets include richly illustrated 76-page booklets with track-by-track notes and a treasure trove of rare pictures, album sleeves and stuff from the vault.

PLEASE NOTE: German liner notes!



2 Progressive Music from East Germany 1976 - 1982

2-CD Set with 74-page booklet (in German) • 28 tracks • EAN 4000 127 176271

amazon.de

bear-family.com

The innovative years of Krautrock in one gigantic overview. A series of four **double CDs**, roughly 10 hours of avantgarde electronics, psychedelic experimentation, improvised music, free spirit jazz, and different shades of rock. More than 400 illustrated pages in the booklets (German language).

A look back at the most creative time in rock music from West Germany, with big names and obscure bands – and acts who were hardly known internationally. Artists include: A.R. & Machines, Agitation Free, Ash Ra Tempel, Birth Control, Bröselmaschine, Cluster, La Düsseldorf, Wolfgang Dauner, Dissidenten, Embryo, Emtidi, Guru Guru, Harmonia, Klaus Doldinger's Passport, Michael Rother, Mythos, Necronomicon, Hans-Joachim Roedelius, Klaus Schulze, Tangerine Dream, Xhol Caravan a.m.o.

KRAUT! PART 1 THE NORTH
Krautrock 1968 - 1979

2-CD Set with 100-page booklet (in German) • 22 tracks • EAN 5397 102 176210

KRAUT! PART 2 THE CENTER
Krautrock 1968 - 1979

2-CD Set with 100-page booklet (in German) • 25 tracks • EAN 5397 102 176227

KRAUT! PART 3 THE SOUTH
Krautrock 1968 - 1979

2-CD Set with 112-page booklet (in German) • 23 tracks • EAN 5397 102 176234

KRAUT! PART 4 BERLIN
Krautrock 1968 - 1979

2-CD Set with 128-page booklet (in German) • 17 tracks • EAN 5397 102 176241

...AND THE KRAUT GOES ON!

★★★

BEAR FAMILY RECORDS® - est. 1975

One of the world's most renowned and multiple award-winning record companies. Our catalog contains country music, rock'n'roll, rhythm'n'blues, folk, beat, oldies, and much more...

www.bear-family.com

family album

Poor Old Charley

KEITH's 1969 opus ***THE ADVENTURES OF KEITH*** saw the teenage pop idol step from the shadows with a powerful set of self-penned songs and audacious arrangements. Yet it simultaneously began and ended a potentially fruitful creative relationship with RCA.

ANDY MORTEN finds out why

Barry Keefer AKA Keith in 1969. The adventure begins

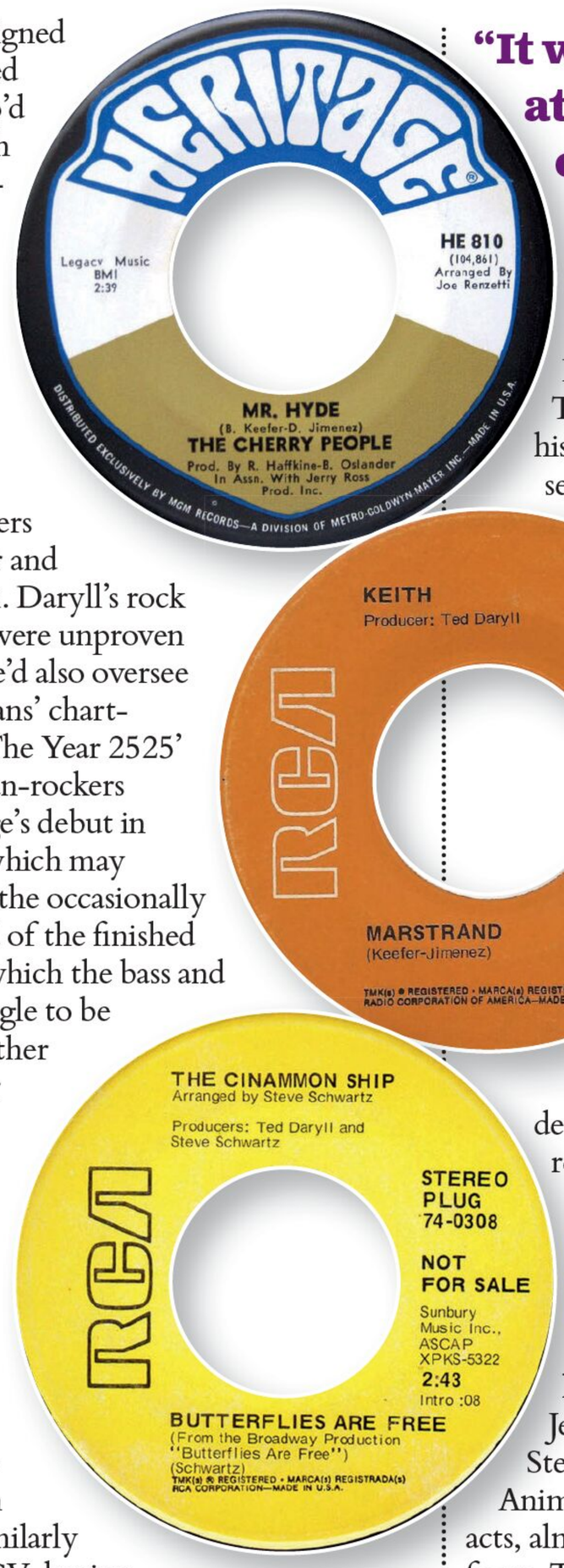
'98.6', the ebullient debut single by 17-year-old singer Keith, must have sounded like liquid sunshine as it sailed across the airwaves during the cold New York winter of 1966-67. Overseen by songwriter/producer/arranger Jerry Ross (Bobby Hebb's 'Sunny', Dee Dee Warwick's 'I'm Gonna Make You Love Me', Spanky & Our Gang's 'Sunday Will Never Be The Same') and written by storied songsmiths Tony Powers and George Fischoff (who'd soon collaborate on Spanky's 'Lazy Day'), '98.6' peaked at #7 on the *Billboard* Hot 100 in early '67, eventually charting in the UK and Australia and earning gold disc status. Yet, despite a superb version of The Hollies' 'Tell Me To My Face' and future northern soul favourite 'Daylight Savin' Time', a hit follow-up wasn't forthcoming and Keith found himself at that crossroads so familiar to so-called one-hit wonders.

"My second album (*Out Of Crank*) didn't do well," Keith (real name James Barry Keefer) told Kieron Tyler for RPM's 2008 reissue of *The Adventures Of Keith*. "I was itching to do harder stuff, which I was doing before the pop stuff. All of the things I was writing at this time were more rock than pop." Indeed, Keith only recorded one of his own songs during his two-year tenure with Mercury, instead deferring to Jerry Ross's commercial instincts when it came to selecting material. Keith left Mercury in '68 and signed with RCA, the deal being that Keith would record only his own songs. "I think we may have the next Paul McCartney here," RCA reportedly commented before the ink on the contract was dry.

As work began on Keith's RCA debut, 'My Hyde' – a new song he'd penned with Dave Jimenez of New York band (and former Jerry Ross charges) The Raves – was recorded by Washington DC soft-pop act The Cherry People, who'd enjoyed a Top 50 hit with their version of The Left Banke's 'And Suddenly' in the summer of '68. Its ornate, woodwind-assisted arrangement sounded exactly like Keith's later Mercury recordings and nothing like the sound he was determined to pursue now he was free of them.

Wary of wasting time under a ticking studio clock, Keith instead opted to put together a band and rehearse it until the songs were ready to cut, live and hot in RCA's Studio A in NYC. Jimenez was encouraged to indulge his Jeff Beck fantasies (earning himself the credit of "leader" on the finished album); guitarist Joe Coyle and drummer Rick Fox were bandmates from the pre-Keith days in Philadelphia; bassist Dave Fiebert was a friend of Fox's. While this was defiantly Keith's baby, he collaborated with Jimenez and Coyle and brought in his old friend Jim Cunningham on around half the songs.

RCA assigned producer Ted Daryll, who'd worked with The Shangi-La's, Jay & The Americans, Billy Vera & Judy Clay and was a close friend of songwriters Chip Taylor and Al Gorgioni. Daryll's rock credentials were unproven (although he'd also oversee Zager & Evans' chart-topper 'In The Year 2525' and Christian-rockers Mind Garage's debut in early '69), which may account for the occasionally fluffy sound of the finished album, on which the bass and drums struggle to be heard. Whether by design or accident, Daryll's name is missing from the covers of all three of these albums.



Arranger Larry Fallon boasted a similarly impressive CV, having been put to work with Millie Small, Jackie Edwards, Nico and on Van Morrison's *Astral Weeks*. His psych-rock credits included recent outings by The Beacon Street Union, Harumi and Calliope, and his kaleidoscopic eye/ear for instrumentation resulted in the Keith recordings being adorned with accordion and flutes – as well as *de riguer* brass and orchestra flourishes – without imposing on or overwhelming the band's performances.

Those performances are at once spirited and relaxed, even bordering on the sloppy at times, as the quintet negotiates taught upbeat rockers, atmospheric dirges and chipper character vignettes. Keith's voice dominates, his measured vibrato peppered with falsetto swoops and soulful accents that bring the songs to life. Jimenez's guitar mangling provides another focus, particularly on epic centrepieces 'Waiting To Be' and 'Elea-Elea'. It sounds like the work of a band, not a solo artist.

Although it's not immediately clear, nor mentioned anywhere on the album itself, the songs are hinged around a loose concept: the life of a blind boy called Charley Cinders.

"It was my earnest attempt at a conceptual rock opera" Barry Keefer

It's there in the opener 'Alone On The Shore' ("Though he'll keep his hope for seeing what he's never seen before") – and yes, Keith sports large round sunglasses on the front cover like any other self-respecting musician would – but the theme becomes increasingly hard to see (no pun intended) as the album progresses. "It was my earnest attempt at a conceptual rock opera," Keith told Tyler. "He's born, he's blind, the trials and tribulations he has to deal with, and ultimately his own demise." The Who's *Tommy* was released in May '69, one month after *The Adventures Of Keith*. It's unlikely that either party was aware of the other's work-in-progress.

Keith recalled that during the making of the album he was listening to The Beatles, Stones, Jethro Tull, Traffic, Bee Gees, Cat Stevens, Van Morrison, Moody Blues, Animals, Kinks and Cream – all British acts, almost all with songwriting as their focus. The fact that *The Adventures Of Keith* is bereft of any blues-rock tropes or frontman machismo is testament to how well he channelled those influences into his first artistic statement.

It didn't sell, of course – this kind of asynchronous record rarely did at that time. "They never promoted it. I never understood why." RCA trailed the album with 'Marstrand' (catchy but too slow for a single) and followed it with the non-album 'Fairy Tale Or Two' (more upbeat, curiously omitted from the RPM CD). The group disbanded. The singer licked his wounds. But Ted Daryll wasn't quite done with Keith yet, enlisting him to sing on an opportunistic cover of 'Butterflies Are Free' credited to The Cinammon Ship *(sic)* and released on RCA in January '70. Paired with Daryll's own 'October Rain', it's a superb, sophisticated entry in the soft-rock canon.

Keith was then arrested for draft-dodging before joining Frank Zappa's touring band and cutting a single for Zappa's DiscReet label in '74. He's rarely spoken of his late '60s experiences but assured Tyler that, "I love all the songs. They are like my children." S!

Barry Mann and Cynthia Weil getting their kicks without drugs

Magic Carpet Ride

The Animals turned it down but it became Paul Revere & The Raiders' break-out hit and a garage band staple.

ANDY MORTEN ignores the warnings and searches for **'KICKS'**

"Girl, you thought you found the answer on that magic carpet ride last night." As opening lines go, it's one of 1966's best: suggestive, dangerous, forbidden. "But when you wake up in the mornin', the world still gets you uptight." Hey, wait a minute – are you saying magic carpet rides are bad? Oh man, don't rain on my parade, I'm having fun here! The song becomes a cautionary tale about the futile pursuit of illicit thrills – issuing warnings about filling the emptiness inside and paying the price before the ultimatum: "You better get straight."

We're listening to 'Kicks', the February '66 single by Paul Revere & The Raiders. The Raiders had been around for eight years, becoming the first rock band to be signed to Columbia Records and scoring the first of an impressive run of hit singles and albums under the tutelage of producer Terry Melcher. The group's inner songwriting unit of Melcher and singer Mark Lindsay hadn't quite alchemised at this point, so Melcher – after deciding that the Raiders needed something in the mould of The Animals' recent hit 'We've Gotta Get Out Of This Place' (see this issue's cover story) – turned to its writers: proven hitmakers Barry Mann and Cynthia Weil.

"I had to try to think a little bit more guitar-y," Mann told WHYY in July 2000. "I would sometimes come up with bass riffs, or a guitar riff on the piano to begin songs. An example is 'We Gotta Get Out Of This Place' – it's a bass riff that really starts the song off. The song 'Kicks' that Paul Revere & The Raiders sang, it's a guitar-oriented record. [It] starts off with a bass riff. The same thing with ('Kicks' follow-up) 'Hungry'."

'Kicks' had already been offered to The Animals as a possible follow-up to 'We've Gotta…' but was reportedly rejected by Eric Burdon, himself about to enter a protracted period of acid evangelism that would've made the song's anti-drugs message hard to swallow… so to speak. Indeed, it's a message markedly at odds with blossoming psychedelic culture. The Byrds had taped 'Eight Miles High' in December '65 (Crosby railed at 'Kicks' in *Crosby, Stills & Nash: The Biography*, calling it "a dumb anti-drug song" that took "a falsely adopted stance"); Donovan cut

'Sunshine Superman' the same month. The Great Society were playing 'White Rabbit' on stage, while acid warriors The 13th Floor Elevators and The Charlatans were actively performing under the influence of LSD. Five goofy guys beaming "You don't need kicks" while wearing American Revolutionary War outfits and tricorn hats may have appealed to the teen market but ultimately helped ensure that the Raiders would remain an anachronism for the rest of the decade, despite the quality of their music.

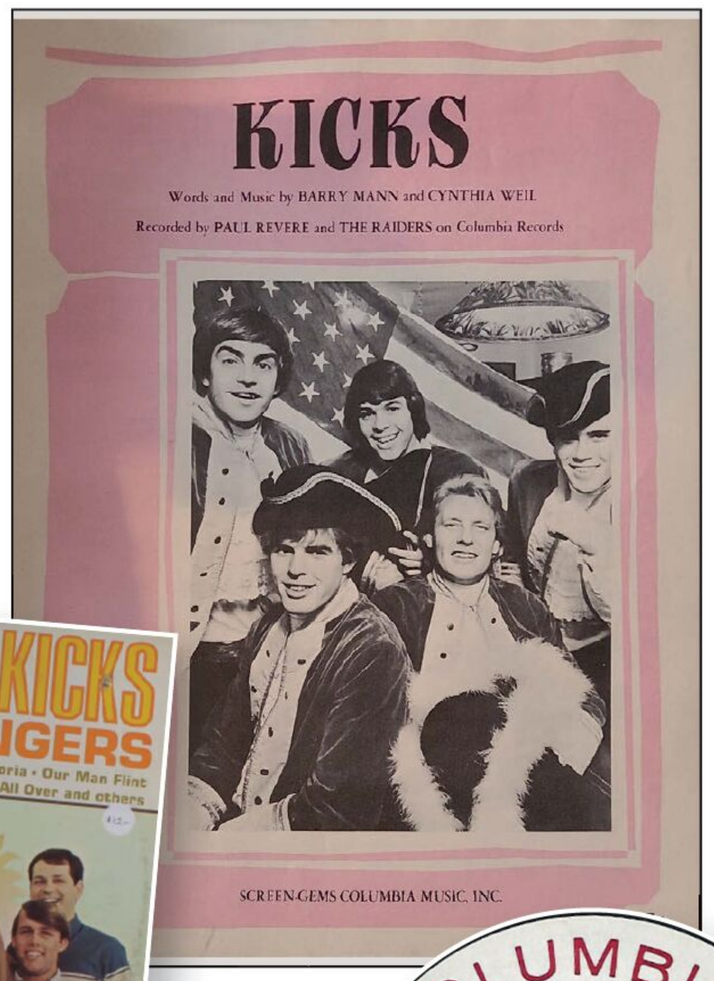
The origin of the song is anything but anachronistic; it reflects the writers' own painful experience. "'Kicks' really was written for a friend," Mann told Huffpost in December 2017. "We had a friend who was strung out on drugs, and we saw how it was destroying him. We wrote the song about him." The friend in question was Gerry Goffin, whose songwriting partnership with his wife Carole King had earned him even more success and plaudits than Mann & Weil's. "I wanted to be a hippie," Goffin told *Vanity Fair*. "I started taking LSD and mescaline. Carole and I began to grow apart because she felt that she had to say things herself. She had to be her own lyricist." While Goffin's wide-eyed, questing lyrics certainly imbued the likes of 'Don't Bring Me Down', 'Goin' Back' and 'Wasn't Born To Follow' with genuine depth and insight, his LSD experience left him traumatised, institutionalised and alone.

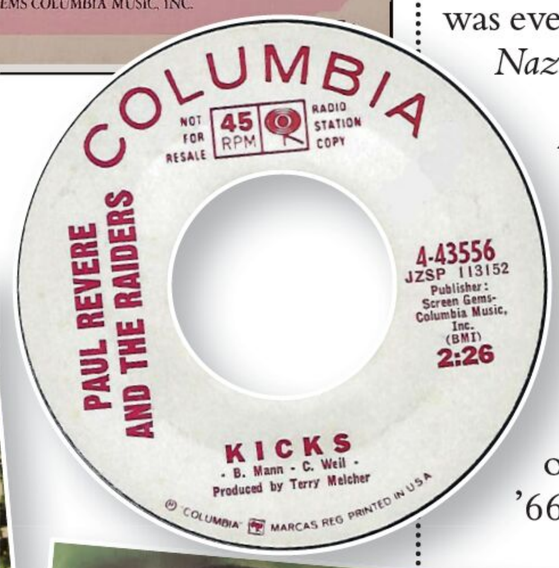
The Raiders' recording – a supremely well-executed single, incidentally, which brashly straddles British Invasion and West Coast rock – made the *Billboard*, *Cash Box* and *Record World* Top Fives, the Canadian top spot and became the second best-selling Raiders single of all-time. The slew of cover versions began almost instantly. Del Shannon included a spirited version on his July '66 Liberty debut *This Is My Bag*; Liberty garage magpies The Gants cut it for the same month's *Gants Galore*. Surf combo The Challengers and Sandy Nelson turned in impressive instrumental readings on their respective '66 albums *California Kicks* and *Superdrums!* It's also there on Liberty studio project The T-Bones' *Everyone's Gone To The Moon (And Other Trips)* and The Leathercoated Minds' '67 Snuff Garrett/Leon Russell project *A Trip Down The Sunset Strip*. After their mammoth '68-69 recording sessions were complete, Nazz cut a sluggish rock version, allegedly for a compilation of anti-drug songs, the provenance of which remains a mystery. "We thought the song was okay, but Paul Revere & The Raiders were funny," Todd Rundgren told Keiron Tyler in 2019. "We had to break it down in the middle and do something more Mothers Of Invention." It was eventually dumped on '71 cash-in set *Nazz III*.

The European market was slow to respond, the sole contemporary UK cover being an August '66 treatment by Belfast R&B merchants The Wheels, which adds little; Denmark's The Rangers and Dutchmen The Centaurs struggle through the song on '67 singles. The Librettos' punchy '66 take lent its name to a compilation of New Zealand '60s pop 18 years later; Brazilian pop act The Sunshines' Portuguese version, 'Quando Fôr Bem Tarde', appeared on a CBS B-side in '68. The '80s saw a handful of revivals, chiefly Naz Nomad & The Nightmares on their '84 love letter to all things '60s garage *Give Daddy The Knife Cindy,* and Flamin' Groovies on '86's *One Night Stand*. The Monkees, who had popularised the Raiders' '(I'm Not Your) Steppin' Stone' in '66, returned to 'Kicks' when they needed material for '86's *Then & Now…* career overview. Alt-rock band Everclear, jazz guitarist Mimi Fox and Kiss guitarist Ace Frehley are among the many who've gone in search of 'Kicks' since.

When Terry Melcher died in 2004, Brian Wilson called him "a producer of power and style" and added, "'Kicks' was one of my favourite pieces of work." The song continues to appear on the set lists of garage bands to this day. "In 2004 we did an off-Broadway show (*They Wrote That? The Songs Of Mann & Weil*)." Cynthia Weil told *Songwriter Universe* in January 2006. "When Barry performed 'Kicks' we were amazed at the response. It turns out to be the ultimate high school garage band song. Everyone who'd ever been in a band in their teens had played it."

We'll never know whether those kids inhaled, but that no longer feels like such a big deal. S!





"We had a friend who was strung out on drugs, and we saw how it was destroying him. We wrote the song about him" Barry Mann

Michael Nesmith. He brought a unique touch to many artists' work

Listen To The Man

Monkee. Musician. Actor. Novelist. Media mogul. **MICHAEL NESMITH** wore many hats, not all of them bobbled. **CLIVE WEBB** assesses how his undervalued role as producer embraced both tradition and innovation, redefining the sound of Americana

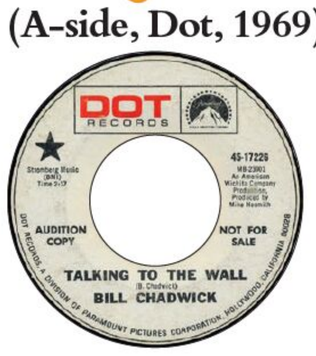
PENNY ARKADE
Swim
(from *Not The Freeze*, Sundazed, 2004)

Nesmith's first production in 1967 was a planned album by Penny Arkade, a Los Angeles combo fronted by singer-songwriters Chris Ducey and Craig Smith. Even with record company interest, the album didn't see release for almost four decades, a reflection of the uncompromising attitude of Nesmith, who refused overdubbing the raw sound of his protégés. It's a shame since the record bears favourable comparison with Moby Grape and Buffalo Springfield. "Go down swim through the darkness / Strange things to find there," sings Smith on this sprightly garage-psych composition. His later descent into madness renders the song a troubling portent of the future but it and the rest of the album merit their cult reputation.

CORVETTES
Beware Of Time
(A-Side, Dot, 1969)

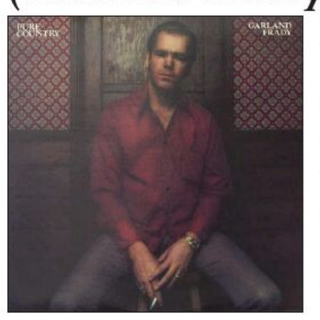
Nesmith was still a Monkee when he released his first solo album, the elaborate instrumental collection *The Wichita Train Whistle Sings*, on Dot Records in 1968. He also did production work for the company, including this first and finer of two singles by Corvettes, a band that featured not only Nitty Gritty Dirt Band members Jeff Hanna and Chris Darrow, but also future First National Band rhythm section John Ware and John London. The ebullient bounce of this unfairly overlooked country-rock song, reminiscent of The Flying Burrito Brothers in its rich vocal harmonies and insistent acoustic strum, belies a darker lyric of romantic betrayal.

BILL CHADWICK
Talking To The Wall
(A-side, Dot, 1969)



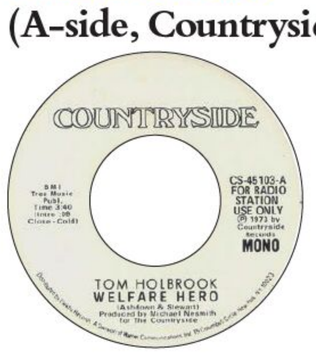
A candidate for fifth Monkee, Bill Chadwick was a close collaborator of the band, writing several songs for them. Not dissimilar to the music of another group associate, Harry Nilsson, this is a further instance of a brooding lyric concealed by a jaunty melody. Chadwick sings his song of heartbreak in an attractive tenor accompanied by a Barrelhouse blues piano arrangement. Nesmith recorded his own, arguably superior, version of the song, its slower tempo more closely matching the melancholy lyric, on his 1972 album *Tantamount To Treason Vol 1*. Consolidating the Monkees connection, B-side 'If You Have The Time' is a Davy Jones co-write.

GARLAND FRADY
The Barrooms Have Found You
(From *Pure Country*, Countryside, 1973)



In 1972, Nesmith persuaded Elektra Records executive Jac Holzman to set up the short-lived Countryside label. Nesmith recruited a house band and acted as producer of several artists, including this North Carolina native who had resettled in LA during the '60s, where he performed with Red Rhodes in The Detours. As the album title implies, his album is a more conventional take on country music than Nesmith's cosmic cowboy angle. Blessed with a rich baritone, Frady executes a series of solid cover versions including Nesmith's own 'Silver Moon'. 'The Barrooms Have Found You' is the only original, a mournful country waltz about music as a comfort from life's troubles.

TOM HOLBROOK
Welfare Hero
(A-side, Countryside, 1973)

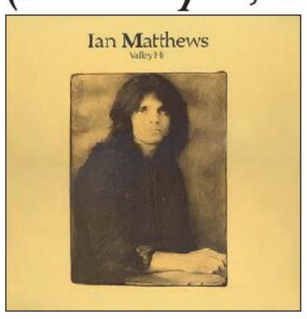


Johnny Tillitson first recorded this tearful tale of a Vietnam War veteran in 1971. The smooth acoustic pop of that earlier rendering blunted the impact of the harrowing lyric. Here, the arrangement is slower and more despairing. With its description of a former soldier who has lost one of his limbs and become addicted to drugs, 'Welfare Hero' is a melodramatic protest anthem that presumably articulates Nesmith's own position on the war, although it is unlike anything he wrote or recorded. His own political commentary was more abstract, as with 'The Candidate', a metaphorical criticism of the Nixon administration, on the sublime *And The Hits Just Keep On Comin'*.

RED RHODES
Lunar Nova
(from *Velvet Hammer In A Cowboy Band*, Countryside, 1973)

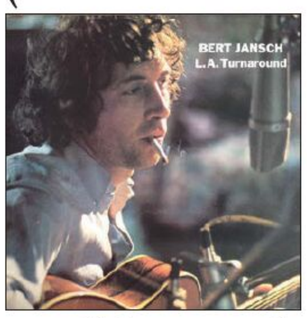
Orville J 'Red' Rhodes was an innovative virtuoso of the pedal steel guitar whose playing graced recordings by artists from The Beach Boys to Billy Preston. He was also integral to Nesmith's solo career, his expressive strings expanding songs into dynamic sonic territories. The influence was mutual, Nesmith in his role as producer pushing Rhodes and the house band beyond traditional country music. "Nesmith made us stretch to make it," observed pianist David Barry, "and we ended up able to reach farther than we could before." That is true of the languid groove and shimmering tremolos that form the interplanetary lounge music of 'Lunar Nova'.

IAN MATTHEWS
Propinquity
(from *Valley Hi*, Elektra, 1973)



The American west coast sound had long been integral to the music of former Fairport Convention member Ian Matthews. So, his recording of an album with Nesmith at the controls accompanied by the Countryside house band was a logical progression. The result was an assured collection of country-rock songs. Matthews' own compositions such as 'Keep On Sailing' compare favourably with covers including an arrangement of Steve Young's 'Seven Bridges Road' that The Eagles later appropriated to greater commercial gain. The Englishman's faithful rendition of 'Propinquity', one of Nesmith's most affecting love songs, is the perfect partnership of performer and producer.

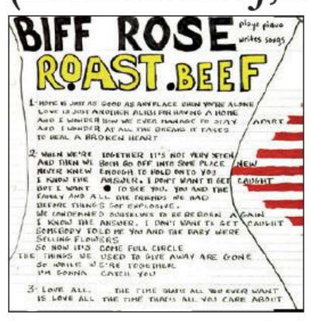
BERT JANSCH
Fresh As A Sweet Sunday Morning
(from *LA Turnaround*, Charisma, 1974)



Nesmith travelled with Red Rhodes to Britain for a rare performance at London's Roundhouse in April 1974. The duo remained in the country to collaborate with Bert Jansch on his ninth album. It's a mellow transatlantic fusion of British folk and American country. A poetic ode to a woman possessed of "a beauty so rare", the record's opening track encapsulates that sound, Jansch and Rhodes weaving delicate and ornate guitar lines around one another. An intimate film of the album's recording including a performance of this song, is accessible on YouTube. Languid and lyrical, *LA Turnaround* was a career triumph for all concerned.

"Matthews' faithful rendition of 'Propinquity', one of Nesmith's most affecting love songs, is the perfect partnership of performer and producer"

BIFF ROSE
Time Was Very Long Ago
(from *Roast Beef*, Pacific Arts, 1978)



Countryside suffered from commercial failure and the indifference of new Elektra Records boss David Geffen, Nesmith productions of records by Steven Fromholz and JG O'Rafferty never reaching beyond promo copies for California radio stations. Undaunted, he established multimedia company Pacific Arts in 1974. Nesmith offered to "do a production boogie" on this album but instead it consists of 14 songs performed solo at the piano, apparently in one continuous take. At times too eccentric, there are some lovely songs including this affecting ballad by a songwriter best remembered for David Bowie's version of his 'Fill Your Heart' on *Hunky Dory*.

FRESH
When The Winter Comes
(from *Omniverse*, Prodigal, 1978)

Nesmith moved away from his trademark country-rock sound in the later '70s. Anticipating the transition towards the harder rock of 1979's *Infinite Rider On The Big Dogma* was his muscular production of the third album by Fresh. Interweaving AOR with soul and funk, songs such as 'Love Me Or Leave Me' share a similar swagger to Prodigal Records labelmates Rare Earth. Acoustic ballad 'When The Winter Comes' is a different proposition, capturing the chilly introspection of that season. Another commercial disappointment, the album is an intriguing insight into Nesmith's artistic journey and one of the last occasions he would occupy the producer's chair for someone else's record. S!

Richard Norris, finding his way through wonderland

The Psychedelic Snarl

Discovering obscure '60s freakbeat and psych-pop and entering the flagrant underground world of Bam Caruso and Alice In Wonderland changed producer and musician **RICHARD NORRIS**' life for the better.

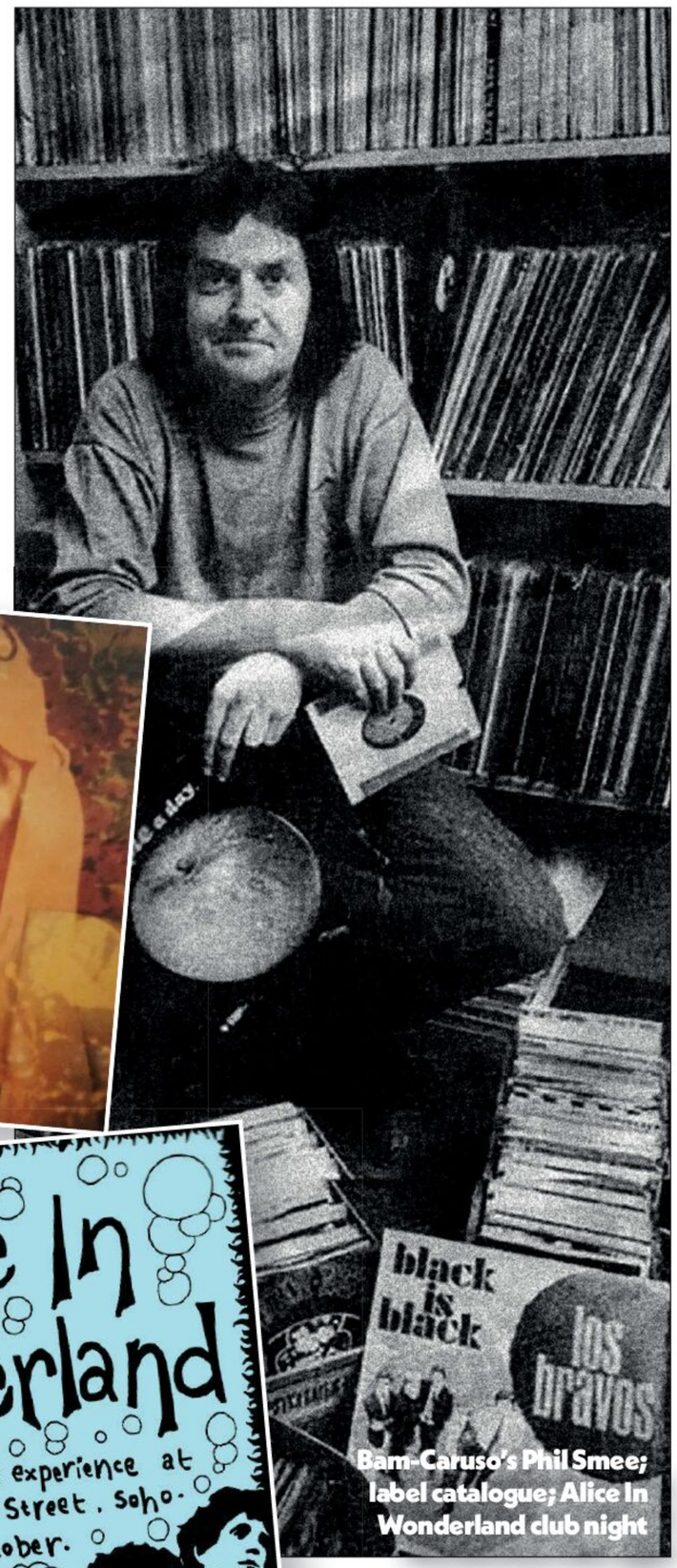
In this extract from his autobiography, he recalls a technicolor teenage epiphany. Strange things were happening

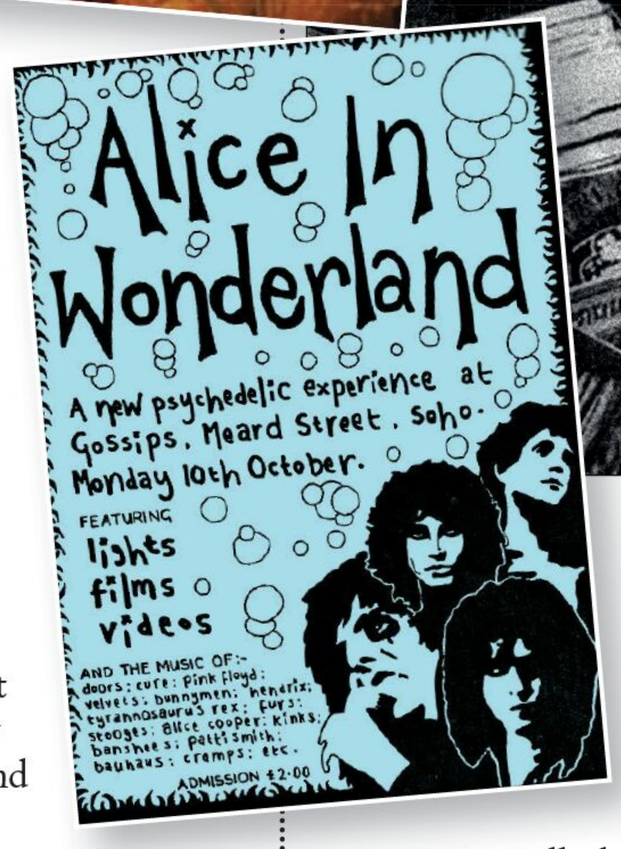
Visits to Phil Smee's place in Liverpool Road [St Albans] have become a regular occurrence. As well as the Elektra and dub records, Phil increasingly plays me one-off singles by obscure '60s British beat bands that stepped from monochrome to colour with the advent of acid and psychedelia. These are odd, three-minute vignettes – pop with a swirling twist, with added sonic effects suggesting other worlds, strange landscapes and new dimensions. Phil and the Tea Set/Innocent Vicars drummer Cally [Martin Callomon] have decided to form a new record label, called Bam Caruso, to reissue these barely known gems. Cally's got a job at Phonogram, a major record company that looks after the back catalogue of a range of labels, many of which released these dusty psychedelic missives. It's straightforward to license them for the new Bam Caruso *Rubble* series.

It was Decca A&R man Dick Rowe who unwittingly helped this boom of unlikely major label signings. He is famously remembered as the man who turned down The Beatles. Which wasn't quite as bad as it seems – most other

"By 1966 there were dozens of ex-R&B and beat groups making strange, three-minute epics that both reflected the growing psychedelic culture and also had a chance of making the charts"

major labels did the same – but it set a precedent that made other companies soon take notice. Rowe didn't do too badly – he later signed The Rolling Stones and produced several classic singles, including Them's 'Gloria' – but the idea that someone would miss out on signing the biggest group of all time spooked A&R departments for years to come. Hence the popularity of one-off, low-commitment record deals for up-and-coming bands. Wimple Winch? The Brain? Rings & Things? Sign on this dotted line, if you will. Just a song or two, let's see how things go. Labels didn't mind putting up a small amount of cash to see who could break through to public consciousness, however unlikely these singles might be. This willingness to try something new, coupled with the advent of new studio techniques like overdubbing, phasing and tape echo, meant that by 1966 there were dozens of ex-R&B and beat groups making strange, three-minute epics that both reflected the growing psychedelic culture and also had a chance of making the charts. It was a period of heightened creative activity. For a brief moment, pop and art came together. But it was an unforgiving market. Bands caught up in this excitement had one shot at success. If The Hush's 'Grey' or The Craig's 'I Must Be Mad' failed to get played on radio or didn't score any positive press, it was goodbye The Hush and The Craig, and who's next? Dozens of singles and bands were destined for obscurity within weeks of release. In October '67, less than a year after this lysergic emergence began, *Melody Maker* ran a piece entitled 'Who Killed Flower Power?' No wonder scores of bands bit the dust.





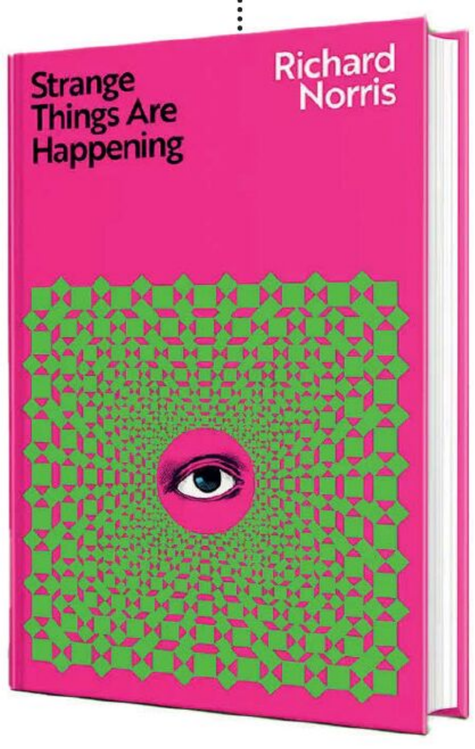
Bam-Caruso's Phil Smee; label catalogue; Alice In Wonderland club night

Until now, that is. Cally has been rummaging around in Phonogram's basement and is finding all sorts of technicolor audio wonders. Bam Caruso coins the term "freakbeat" to describe these beat groups gone weird, and "pop-sike" for the more melodic end of the psychedelic spectrum. He and Phil are on a mission, regularly unearthing sonic gold from the basement, at record-fairs and via wants lists. I love hearing these new discoveries at Phil's. During school holidays I help out at Bam Caruso, sticking records in mailers, running to the post office, generally trying to make myself useful, while Phil produces endless sleeve art and puts together compilation cassettes. This is better than school.

It's a challenge to balance The Innocent Vicars, fanzine writing and organising gigs with schoolwork. The latter seems dry and airless, the rest, a world of playful possibility. But I must play the game, a little bit.

In the holidays, I get more involved with Bam Caruso. The hunt is on for more obscure pieces of seven-inch plastic. It's a sometimes long and fruitless search. We regularly buy records for £2 from a collector's list, only to find that the cosmic-sounding singles aren't psychedelic at all, but middle-of-the-road, easy-listening, tunes with a "groovy" cash-in title. But when a new freakbeat nugget is unearthed, it's worth it. These sounds have way more allure than the overproduced sheen of much current chart pop.

We begin deejaying with our finds. Phil links up with Christian Paris, an ex-member of Waldo's band The Bears, who has started running a psych night called Alice In Wonderland, at Gossips in Soho, every Monday night. Gossips is the perfect spot. It's underground, not too big, and has many murky corners to hide in. No wonder it was previously the home of goth hangout The Batcave. Christian and his mate Clive, also known as The Doctor, play a heady mix of out-there tunes interspersed with Clive's over-the-top deejay patter through a maxed-out echo machine. They are a startling pair. Christian has shoulder-length blond hair and looks like the glammest member of The New York Dolls. Arthur Kane, to be precise. Clive is fully channelling the spirit of Roy Wood circa '74, mad face make-up and all. His painted-on eyebrows extend right up his forehead, as if trying to escape into his hair, giving him a look of permanent alarm. His band, Doctor & The Medics, regularly play at Gossips, and are developing a slick stage set, with Clive ably assisted by two female vocalists, The Anadin Sisters. They are a lot of fun, but not very serious. They don't look like they'll be bothering the charts any time soon. Christian asks Phil to deejay, and Phil lets me have a go occasionally. The Alice's look leans heavily on the paisley-tinted end of '60s psychedelia, mashed up with smatterings of glam and goth – crimped hair, lots of dye, bangles, heavy dark eye make-up. Unlike White Trash or the Mud Club, there is a refreshing lack of barriers to entry here. Everyone is welcome. S!



This is an abridged extract from Strange Things Are Happening, published by White Rabbit on 25th April

20 questions

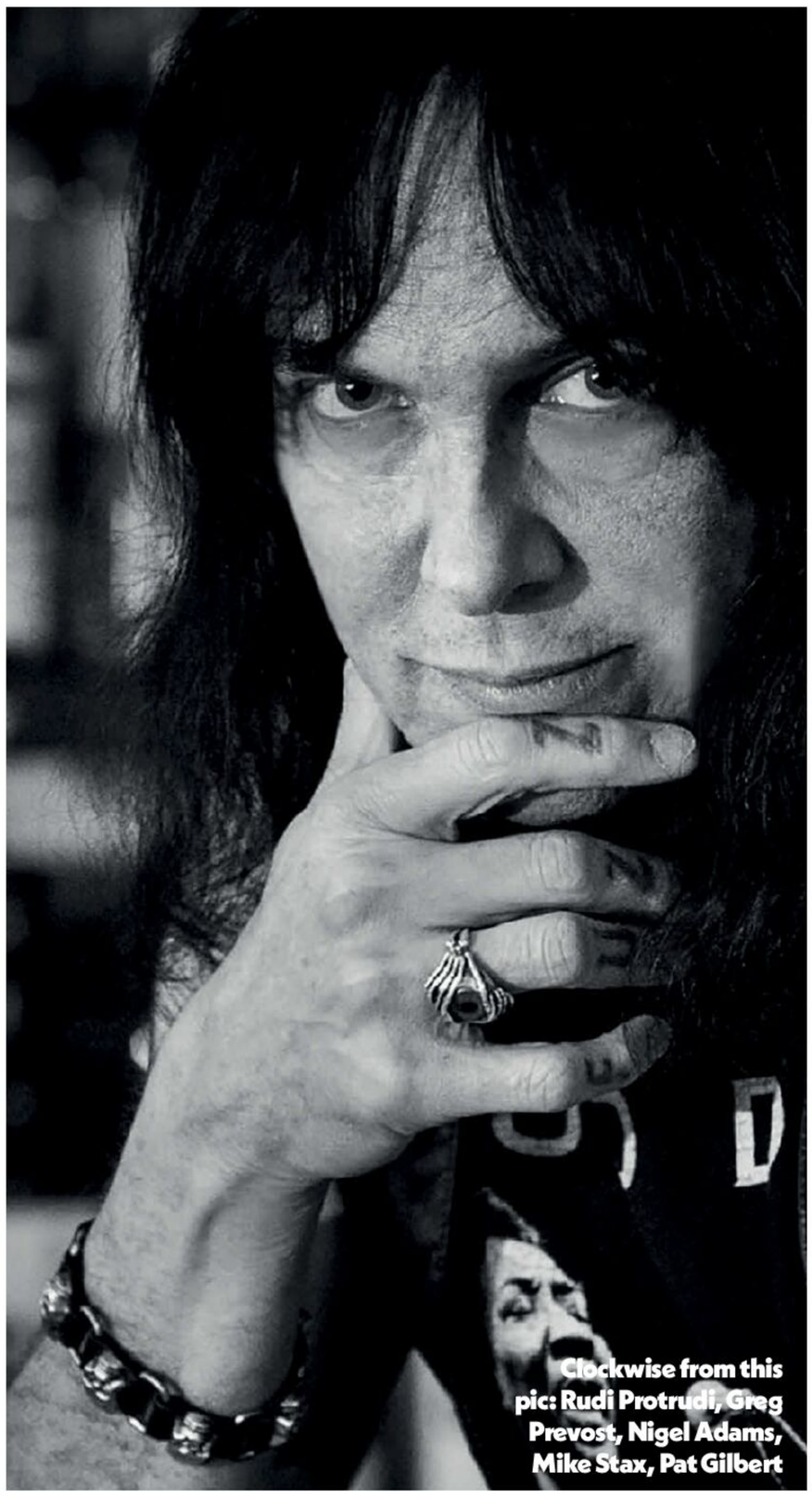
Magic Potion

It's taken 30 years, 150 issues and ton of blood, sweat and tears for *Shindig!* to become the magazine you are now holding.

Founder **JON 'MOJO' MILLS** and longtime right-hand man **ANDY MORTEN** take on our hallowed 20 Questions, as posed by some of the fellow editors, label heads and musicians who've supported us along the way

"It's something I'd never have considered when I was self-publishing a fanzine aimed at the select few." Jon 'Mojo' Mills, still dressing to impress

PHOTO: SARA PORTER



Clockwise from this pic: Rudi Protrudi, Greg Prevost, Nigel Adams, Mike Stax, Pat Gilbert

Rudi Protrudi, The Fuzztones: What inspired you to start *Shindig!*?

Jon 'Mojo' Mills: There was never any ambition of becoming professional whatsoever. I was obsessed about the new wave of garage bands I was coming across whilst playing in The Nuthins. And yes, seeing The Fuzztones was pivotal. It just seemed logical for me to do a 'zine to sell at gigs, chronicling what was going on. *Gravedigger* and *Son Of Gravedigger* were our humble beginnings. I guess a lot of passion went into it and that took hold.

Greg Prevost, The Chesterfield Kings: Did you ever imagine that you'd not only still be active 30 years later, but also a major periodical in the music universe available worldwide in every major bookstore?

Jon: Not at all. By the time I was living in London and *Gravedigger* became *Shindig!*, even after hooking up with PJ Crittenden and bringing a more pro approach to the whole thing, plus having the money to print it properly, my only aim was to cover beat/garage/psych, primarily from the '60s. The glossy monthlies offered very little for people like us. First and foremost, we were a fanzine. We were also rather narrow-minded and certainly weren't aiming to preach to the unconverted.

I think the reason we naturally evolved was down to a number of circumstantial reasons that worked in our favour. When we hooked up with a publisher in 2007, print was already in decline, and it wasn't that long before titles started collapsing. The magazine market had changed. The publications that served a minority had more chance of survival than titles who were focusing on the mainstream. People who wanted that went online and were better served by short snippets of information and pictures. Now, magazines have become a popular niche, like vinyl, books, comics and even the rise of other forms of physical media, like UHD Blu-ray. Fortunately, people want something tangible. They also don't want to read about successful bands that they already know about. Of course, we've broadened what we cover as we've progressed. And that's been down to us maturing and discovering more music, notably new stuff, rather than trying to compete with the other monthlies. We've just been blessed that we've found the right balance. It's something I'd never have considered when I was self-publishing a fanzine aimed at the select few.

Pat Gilbert, *MOJO*: Is there going to be a band featured in your 150th issue that was also in issue one? If so, why? And if not, why not?

Jon: The cruddy photocopied *Gravedigger* 'zine did run an interesting interview with Gordon Haskell of Southampton '60s band Les Fleur De Lys that was reprinted, properly edited and redesigned for our first annual. That one stood the test of time better than the others, but yes, we have an extract from our Mystreated interview from that first photocopied issue. I still rate them too.

Nigel Adams, Full Time Hobby: Since starting *Shindig!* which undiscovered gem from the past and present (one from each) have you been most excited to introduce to the readers?

Jon: Although it's still very exciting to track down members of old bands, due to the internet and help from record labels, it's also become so much easier. I think interviewing Jesse Hector face-to-face in 1999 for issue one was quite special. We were somewhat ahead of the "junkshop glam" scene and helped open the door in our own little way. That interview was also one of our first to go beyond garage and psych. Regarding new bands who weren't necessarily coming from obvious influences, that took a lot longer. I'm very proud to have written about Jack Cooper's first band The Beep Seals' debut album *Things That Roar* (released on our much-missed writer Pat Long's Heron label) in volume two, issue five in 2008. That definitely helped us to break the mould.

Andy Morten: Tricky one. I know we've turned our readers on to countless things over the years, and that's all we could ask for. I hope that we've helped introduce readers to artists like The Soundcarriers, Gloria, Lazy Eyes, Lemon Twigs, El Goodo, Emma Tricca and Little Barrie – insanely good music that we championed early on. Something we continually try to do is to reframe or recontextualise an artist that may be overlooked or misunderstood – Slade, Quo, Little Richard, Cat Stevens, The Cowsills – and home in on their less-heralded moments and strengths. We routinely encounter cries of, "Wow! No one's *ever* asked me about that before!"

Mike Stax, *Ugly Things*: Which articles over the years have generated the most response from readers – either positive or negative – and why?

Jon: It's been a long journey, so I'd have to say that early deep dives into cult acts John's Children, SRC, Moby Grape, The West Coast Pop Art Experimental Band and The Dukes Of Stratosphear properly established us. Our recent cover story on The Eyes was something of a return to that era. I'm not sure why that particular feature took so long either. Putting Broadcast on the cover led to a lot of positive comments, but sadly many readers weren't too happy that we featured Supergrass (who we love) as our 100th issue stars – Elton John gracing the previous issue's cover also gained some furrowed brows. We realise we can't please everybody all the time. What we don't want to do is become obvious and repeat ourselves. Personally, I truly believe we settled into the right rhythm post-COVID.

Andy: The Broadcast cover story felt like we'd hit a seam of genuine depth when telling the story of a band that many people loved and who'd experienced a tragedy. I'm not sure we were expecting that, and our writer Tom Patterson handled it beautifully. It's completely unpredictable: we get fired-up about a cover story on an artist we adore and have been given access to, and we get no letters and a few thumbs-ups, yet some random feature will have people dancing around with glee.

James Lowe, The Electric Prunes: Do you guys ever have disagreements on the covers? They are the best, but I wonder if there is a tug of war to come to the final shots?

Jon: Yes and no. For sure, sometimes we debate the text placement and colour schemes of the actual design, but on the whole, the pics we use, especially for the obscure older bands, invariably come from a small cache either supplied to us by a label or the band. Our choices are often limited.

Andy: In terms of *who* is going on the cover, we hardly ever disagree. Every issue has its cover star, sometimes months in advance – the trick is to come up with an eye-catching design with punchy tags in legible text. Jon is very good at reminding me of the age of some of our readers!

"Magazines have become a popular niche, like vinyl, books, comics and UHD Blu-ray. People want something tangible. They also don't want to read about successful bands that they already know about"

"Jon and I hear mind-blowing music for the first time every week. How can that still be happening?" Jus' like tha'! Andy Morten in his natural habitat
PHOTO: CIARA NOLAN

Matt Sullivan, Light In The Attic: If it was a life and death moment and you had to name your favourite all-time issue — from front to back — which would it be?

Jon: To echo the words of a musician, it's always the one we're currently working on, as that's where we are at. We always believe in what we do, so are always thrilled to move onto the next issue and give that as much passion as the first. But, saying that, I still probably get the biggest thrill from the earliest issues as each one made huge leaps and bounds.

Andy: It's not until we're preparing one of these retrospectives that we're reminded of just how much ground and how many artists we've covered. "I don't remember that one!" becomes the meme. We're smashing this stuff out pretty much non-stop, day-to-day, month-to-month. Our occasional themed issues are easier to recall and have worked well. "There's a lot of content about UK psych bands – let's spin that thread into a celebration of that world." The Broadcast cover ended up branching out into Ghost Box, Julian House, The Children's Film Foundation and *giallo* movies pretty much by serendipity.

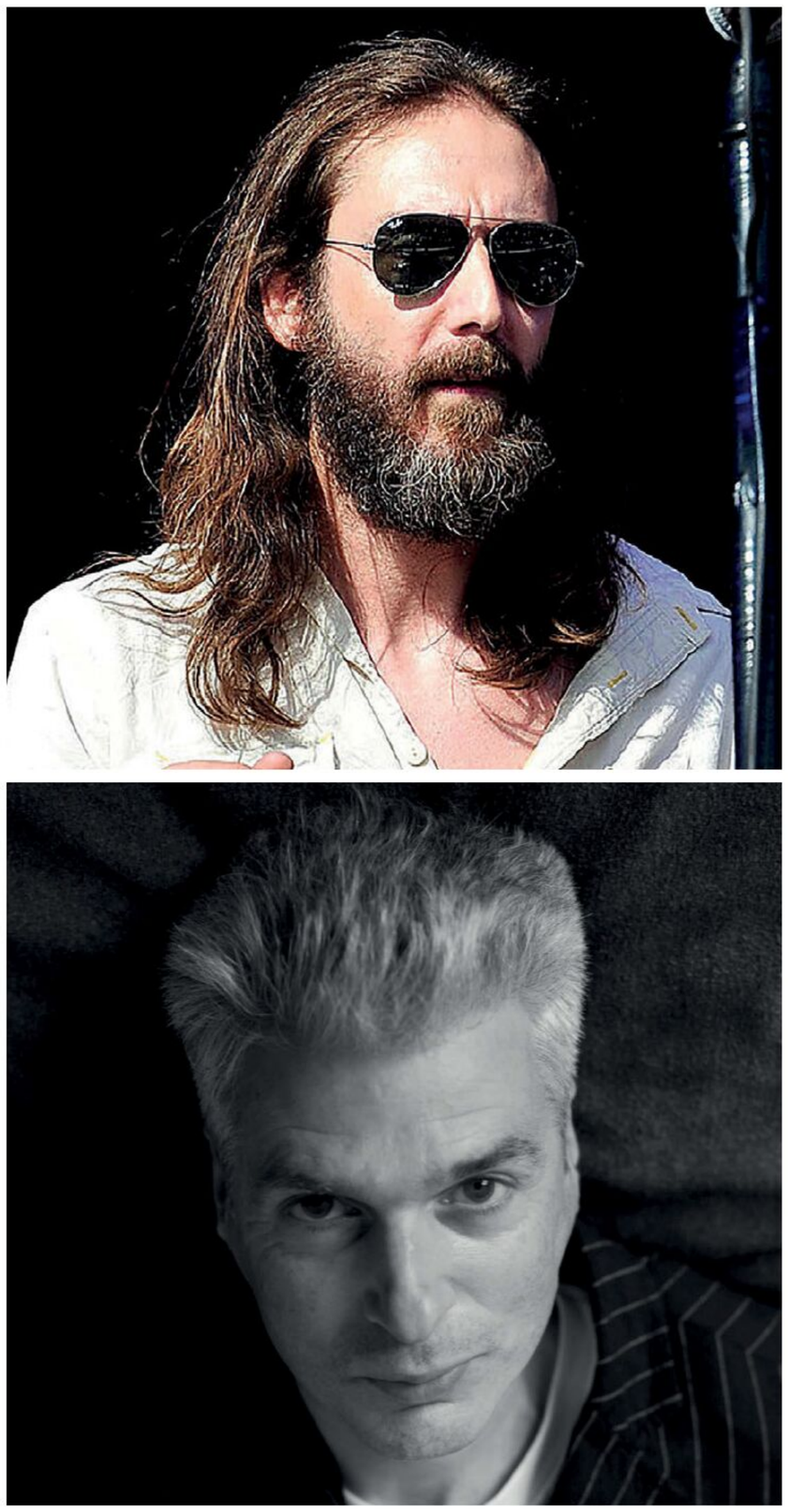
Chris Robinson, The Black Crowes: If *Shindig!* were trousers, would you be stove pipes or flares?

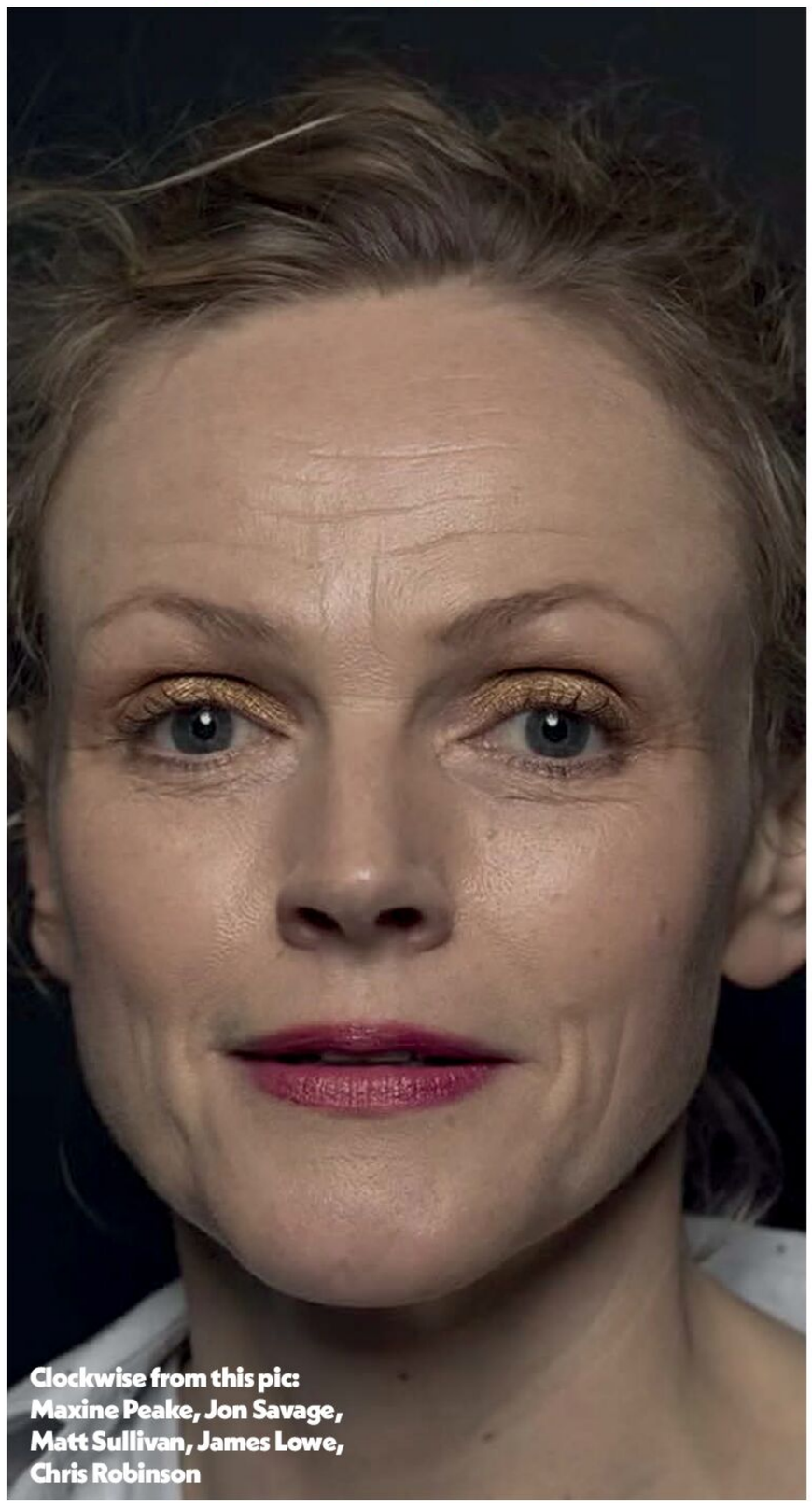
Jon: I think we came in wearing 1965 Byrdsian stovepipes and Beatle boots. In the mid period we certainly embraced flares, prog and long hair. Now that we're men of a certain again I'd say we've settled into a nice straight leg, although mentally we still rock a tight hip-hugger bell-bottom. Musically we cover it all, so maybe *Shindig!* is a nice pair of 1969 bootcuts?

Andy: Sadly, my gangly frame never suited bell-bottoms and, after a brief flirtation with boot-cuts, I've returned to the slim fit Levi's of my younger days. It's like realising I never really liked Led Zeppelin, don't feel comfortable with disco (there's that lack of physical coordination again), but will still pop a Small Faces or Action record on at the drop of a hat. Possibly the hat I now wear.

Jon Savage, writer: What was the record that turned you on to psychedelia? And: are you experienced?

Jon: Amazing question. I think we both came in at roughly the same time in the '80s. For me, as I know it did for Andy, it came on the back of being a young teenage mod. I became obsessed with The Jam at primary school, and by the age of 13 was hoovering up all the The Creation, Action, Eyes, Birds and Artwoods collections. The journey then embraced UK psych-pop and US garage via *Rubble*, *Nuggets* and *Pebbles,* notably The Seeds, Chocolate Watchband and Electric Prunes. I started dressing more psychedelic too. Love, The Doors, Spirit and The Incredible Stringband were all huge for me too. Hanging with New Age travellers also greatly opened me up.





Clockwise from this pic: Maxine Peake, Jon Savage, Matt Sullivan, James Lowe, Chris Robinson

Andy: I was going to write one of those "What is psychedelia?" things but thankfully thought better of it. That said, it would be foolish of me to pretend that *any* music I heard before I became experienced was truly psychedelic. I thought that 'Magic Potion' and 'Try A Little Sunshine' and all the UK '60s post-mod stuff that consumed me as a teenager was psychedelic but in reality it's basically The Who and The Small Faces gone wrong. In the best way! When I eventually listened to *The Soft Machine*, *CQ*, *Agemo's Trip To Mother Earth* and got into American stuff like SRC, HP Lovecraft and The United States Of America under the influence, it set the benchmark for what I now consider to be psychedelia.

Maxine Peake, actor/musician/activist: Who do you feel is the most underrated band of the '60s – the band that should have been?

Jon: There were so many. Both the one-shot garage bands and UK psych acts made some vital records, whether that's The Squires' 'Going All The Way' or The X-Treems' 'Facts Of Life' or The Factory's 'Path Through The Forest' or Aquarian Age's '10,000 Words In A Cardboard Box'. Not sure if these are enough to merit these as "underrated bands". Across their catalogue, Dutch bands The Outsiders and The Golden Earrings deserved way more credit, as they took influences from the sources and added their own European flavour. If The Byrds got enough credit, The Blue Things didn't. If The Beach Boys got enough credit, The Association didn't. The Pink Floyd are always praised, but what about The Pretty Things' transitory psychedelic phase?

Andy: Gosh, so many. Almost my entire record collection is made up of these bands. I've been listening to The Kirkbys and 23rd Turnoff lately. I don't necessarily think they're under-rated, they're more like under-*heard*. Jimmy Campbell was such a talented songwriter and those two bands (basically the same guys) were, like so many others during the mid to late '60s, poised just inches from stardom and glory but never got to taste it. For me, these are often the best bands and the most human stories.

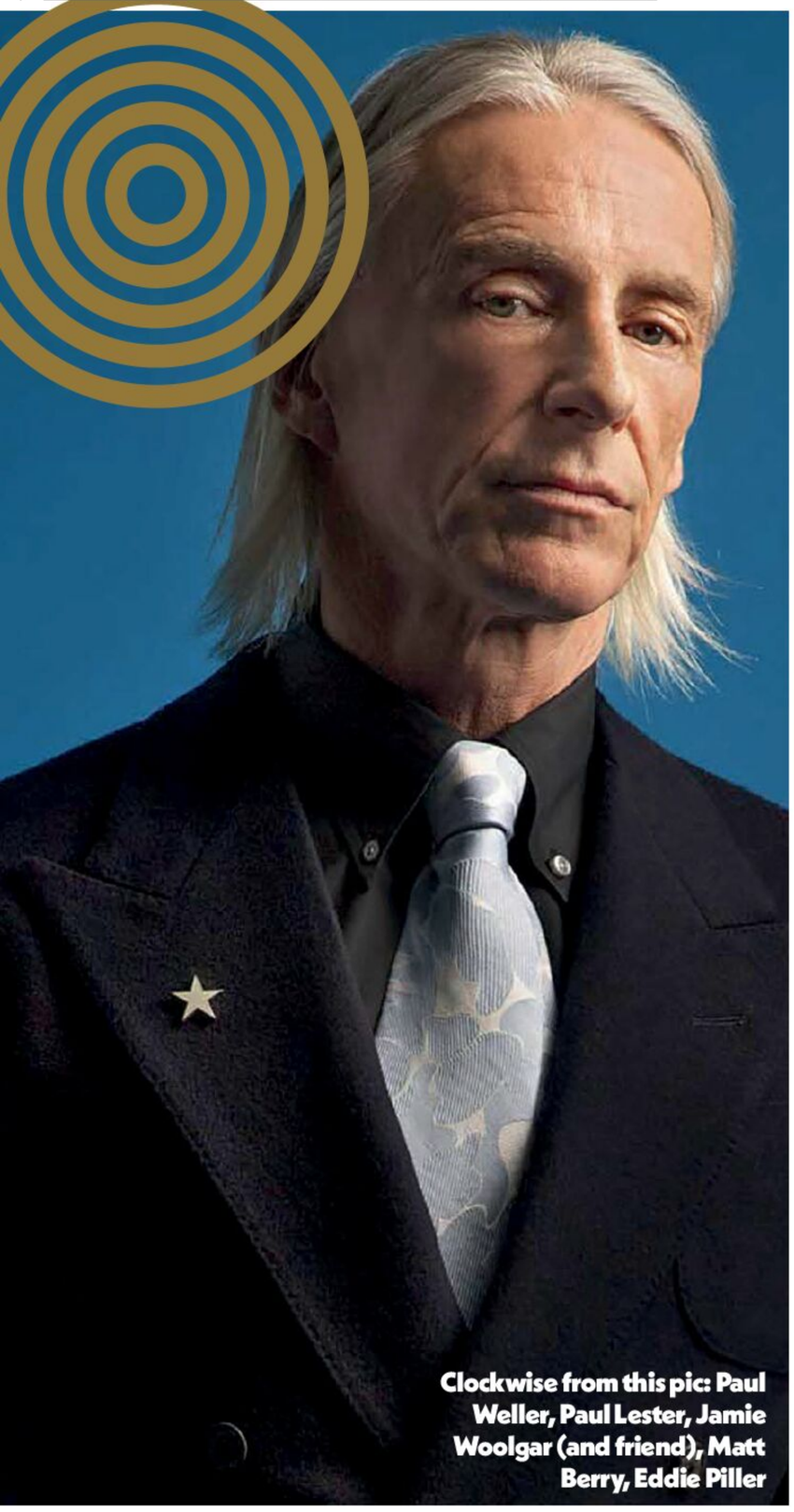
Paul Weller: One of the things I love about *Shindig!* is you're not musical snobs and will cover many types of artists and music. Where did that come from? Was that part of your ethos from the start?

Jon: I think it is all down to us being music fans. The idea when we started was solely about obscure psychedelic-related music from the '60s and, at a push, the early '70s. We really weren't that open-minded but were aware that there were so many bands that remained undocumented and people that wanted to read about them. After being sold on the high street for a year we certainly took more notice of the new artists that mattered, and with that our tastes expanded. The reissue market also became a lot more varied, which also brought more music to our ears. We cover artists and styles of music we would never have considered 20 years ago, but that's the beauty of discovery. If you're serious about it, the journey is unending.

Andy: It's kinda weird saying this to you, but The Jam set me on my path. That front-facing, backwards-looking thing still rings true to me. Thanks for that! Having devoured music during the intervening 40-odd years, encountering increasingly diverse stuff from every direction, meeting new people, growing older, waking up to 50 PR emails every morning, realising I didn't own any Joni Mitchell or Charles Mingus or Can albums, finding a niche that absolutely consumes me and needs to be investigated to the nth degree, listening to nothing but early '70s Italian film soundtracks for a fortnight – one's tastes become both broadened and finessed. It all feeds in, and *Shindig!* has become a conduit for that. Jon and I hear mind-blowing music for the first time every week. How can that still be happening?

Paul Lester, *Record Collector*: I often wonder what the criteria is for inclusion in your mag. 10cc and Big Star are among my favourite of your cover stories. I get that it helps to be mid-60s to mid-70s psych, prog, glam, baroque/sunshine/powerpop – and post-Beatles studio pop. But are there any rabid, random no-no's when it comes to access to the hallowed portals of *Shindig!*?

Jon: The mid-60s to mid-70s is certainly a good benchmark. Undeniably, a lot of the music and culture that both we and our readers adore falls within that period, but on occasion we look back to an earlier time frame, and increasingly later ones too. There's so much amazing music behind us now, why limit it? We love new bands that put their own spin on what went before. I won't use the word "contemporary", as what is "contemporary music"? Everything to some degree is inspired by the past, even if that's 10, 20, 30 years ago. We only focus on the best. We like to think of ourselves as a well-



Clockwise from this pic: Paul Weller, Paul Lester, Jamie Woolgar (and friend), Matt Berry, Eddie Piller

stocked and well-informed record shop, so there's no room for anything lame and lacking creditability. There's a reason why so much music has become a joke. And for us, that's quite a lot. We're selective.

Andy: We dallied with major league cover stars (Stones, Hendrix, Floyd etc) for a while but quickly realised that the other music monthlies were doing exactly the same thing so why bother? We should be drilling down to Buffalo Springfield and Big Star, who, in our world at least, are major league cover stars. Our main no-no since Day One has been The Beatles. We've reviewed the deluxe editions and the odd book of course, but when the likes of *MOJO* have McCartney on speed-dial and four Beatles covers a year to dream up, it makes sense to leave it alone. Let's do Judee Sill or The Sonics instead!

Eddie Piller, deejay/radio presenter/writer/Acid Jazz: What was the most bizarre thing you learned about an artist that you had no idea about until you were deep into their career?

Jon: It was a question Paul Weller posed to Francis Rossi about the golden age of Status Quo and a section of the recording studio that had been cordoned off, containing a TV and an array of adult videos. Need I say more?

Andy: Having been reduced to a monosyllabic, starry-eyed mess when we sat down with Ray Davies in Konk Studios, I've since left much of the heavy lifting to Jon and the other members of our illustrious team. (Hello, everyone. I love you!) I'm no Allan Jones, that's for sure. Painfully, we've heard stories from some female interview subjects about their experiences in the business that have been bizarre for all the wrong reasons.

Jamie Woolgar, Rough Trade: If push comes to shove, what's the collective favourite album *Shindig!* has covered in the last 30 years?

JON: So, so many. Plus, so many we can't agree on. Our team has expanded and decreased over the passing of time. I suspect Andy and I agree on Spirit's *The 12 Dreams Of Dr Sardonicus* as an absolute stone-cold classic. And new music? That's harder. I do believe we're currently living in a period in which new bands truly get it right, and things on that front are getting better. The Lemon Twigs' forthcoming album *A Dream Is All We Know* is pretty bloody special.

Andy: Cor, that's a tough one. In fact, it was Jon and I having this exact conversation that led to us revisiting our annual favourites for this issue. It was a joy being reminded of the amazing music that perhaps we'd forgotten about. I'm with Jon on the Spirit album being a work of supreme towering majesty, and neither of us would deny that *Forever Changes* and *Odessey And Oracle* will always be on or near the top of the pile.

Matt Berry, actor/musician: Your telephone interviews have usually begun with you either not pressing record or having difficulties launching a Zoom call. How important do you feel technology is to the music you all love?

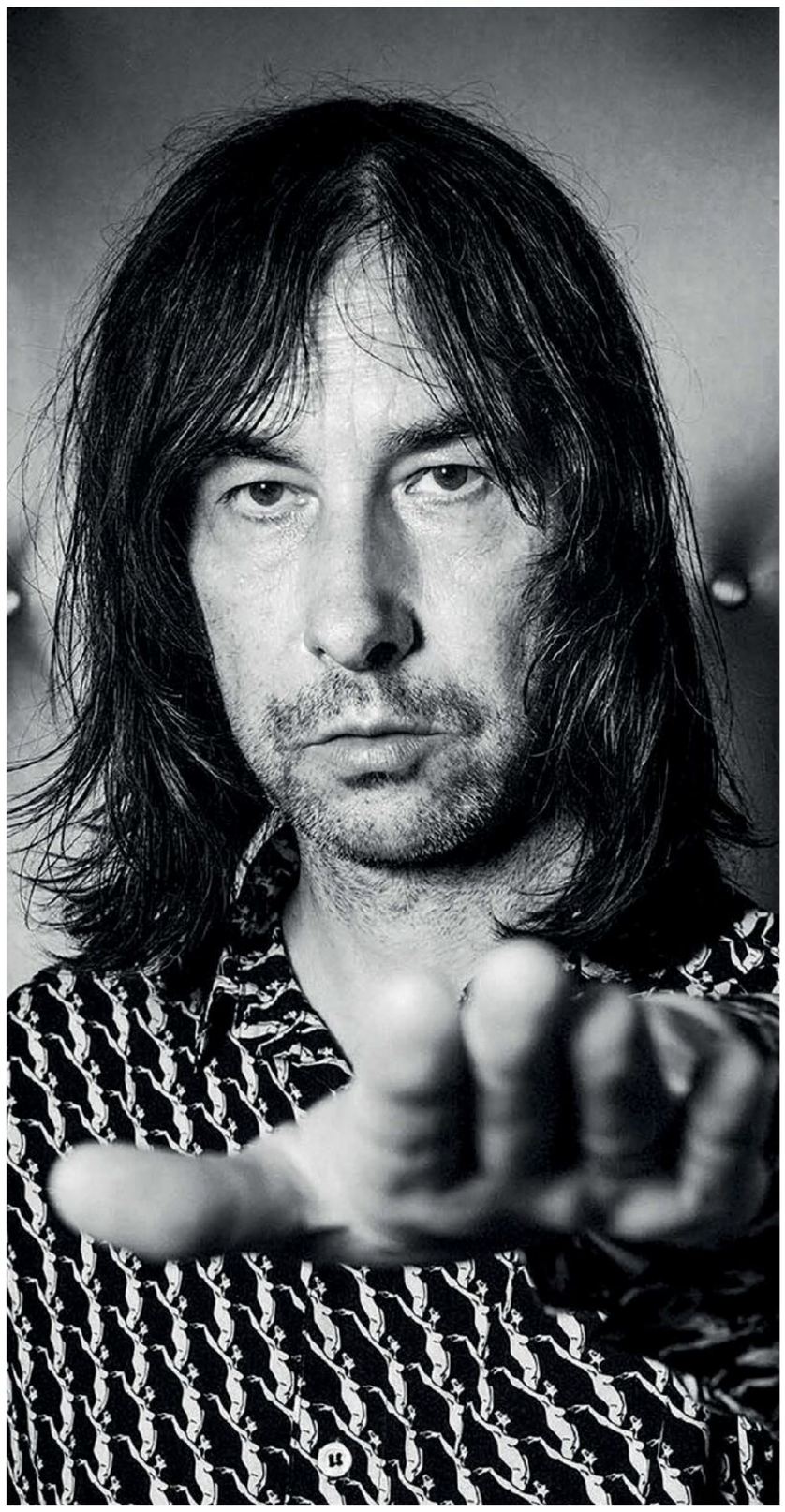
Jon: Technology is absolutely brilliant. Between video calls and the ability to record them, Dropbox, Office, the Abobe suite, social media and of course the good old worldwide web, we're pretty much reliant on it. We don't have an editorial office and do everything remotely. I did a lengthy interview with Jonathan Wilson a few years ago and forgot to press record. It hasn't happened since, hence my wariness. In magazine production, technology is of the utmost importance, but so much of the new music we like is analogue and made the old way. Sure, clever kids can make anything sound good using technology, but there's something about the analogue recording process that is special. Many great records are made digitally, but we love things done the tried and tested way.

Andy: I recently had a complete meltdown when I couldn't find the Zoom interview I'd done with Daniel and Ian Romano. Turns out I'd done it on my old laptop while my Mac was at the mender's and everything was fine. Those occasional moments of profound stress and panic are generally offset by a harmonious relationship with all the apps and platforms and shit that are such a fundamental part of our day-to-day jobs.

Lee Dorrian, Rise Above: Who is your favourite lesser-known artist of the moment?

Jon: So many, music is the best it has been in years as far as we are concerned. I adore The Lemon Twigs, although with each new record they are becoming more renowned.

Andy: I can honestly say with hand on heart that the only artist I've become utterly besotted with since discovering his music about five years ago, yet whose presence remains inexplicably confined within "The cult", is Daniel Romano. That's the whole package right there: a multi-disciplinary artist who's made more awe-inspiring albums in 10 years than most people could ever hope



Clockwise from this pic: Lee Dorrian, Matt Allwright, Bobby Gillespie, Michael and Brian D'Addario

to in a lifetime, who fronts a sensational live act, a truly independent record label and sports some of the coolest T-shirt/trainers combinations we've spotted in the wild. We're all fans and champions here at *Shindig!*

Matt Allwright, TV presenter: *Shindig!* is a classic car. What model and what do I find in the boot, glove compartment, either door pocket and central console ashtray?
Jon: I drive a 2012 Ford Focus. How cool is that? Cars have never excited me, personally. I love old music, movies, and heritage clothing most, and I adore screens and tech, so it'd have to be something retro-futurist, like the Honda EV, with that lovely wood dash… *and* screens. It's small, so I'd travel light, streaming music as I drive. There are a number of new retro electrics like the MW Luke Eva, electric E-Type Jaguar, and the classic electric Mini. I do like the best of both worlds. Boring, huh?
Andy: Much like Jon, I'm not a car man, even as I circumvent middle age. That said, my car is full of CDs, which I rotate, update and junk on a fairly regular basis. There's an entire collection in there.

Michael and Brian D'Addario, The Lemon Twigs: We'd like to know *Shindig!*'s official ranking of the post-Left Banke Michael Brown projects Montage, Stories and The Beckies.
Jon: Montage all the way. That's an utterly incredible album, with Brown doing what he did best. And what about the 1971 pairing of 'Love Songs In The Night' and 'Two By Two'? That's cool too. The three Stories albums certainly have their moments, and The Beckies' sole album was way ahead

"I hope that we've helped introduce readers to artists like The Soundcarriers, Gloria, Lazy Eyes, Lemon Twigs, El Goodo, Emma Tricca and Little Barrie – insanely good music that we championed early on"

of the game, foreshadowing the skinny tie powerpop scene by a few years. But poor Brown. His mental health was shocking. A true talent. Your order seems fair, but should we put The Beckies in the middle? Hmmm.
Andy: Montage for me too. I vividly remember the Bam Caruso reissue coming out in 1986, and five or six of us walking into Vinyl Experience in Camden and all buying a copy. They must've thought we were trying to get it into the charts. I really like the first two Stories albums yet somehow I only own the *Walk Away From The Left Banke* compilation. Love the solo Steve Martin single. Not sure I ever quite connected with The Beckies album. Don't kill me!

Matt Sullivan, Light In The Attic: Who's the dream artist or band who frustratingly seems impossible to confirm an interview with? And maybe you still haven't given up.
Jon: Whilst we avoid the megastars and have never overdone anything Beatles and Stones, I'd love to get Macca and Keef to do our 20 Questions slot. We'd ask them sound good ones. You have to reach for the stars.
Andy: Plenty of people have rejected our interview requests but, fortunately, none of them inhabit the "dream artist" category.

Bobby Gillespie, Primal Scream: How does it feel to be the only rock 'n' roll magazine in the country?
Jon: Everything has become a bit sanitised and obvious now hasn't it? Are we the only mag in the UK truly supporting rock 'n' roll supremo Daniel Romano? I think so. Like rock 'n' roll, music magazines need to consider the right cut of trouser, the best haircut, and how to fully articulate the music. Magazines should, just like the bands they chronicle, offer the full package.
Andy: That's very kind of you to say so. So much has changed since I joined the team in 1999. There's been a revolution in the very nature of how music is conceived, recorded, distributed, promoted and, ultimately, made available to anyone with a phone or computer, for good or bad. Where our rock 'n' roll smarts come into play is probably down to the music that shaped us as teenagers; that's why we continue to negotiate the changing times and the sheer volume of everything that's out there. I can only echo Jon's answer: it's about channelling our taste, passion, strengths and mission statement to bring things that we love to our readers, while retaining our appeal and accessibility. Every day is a school day. S!

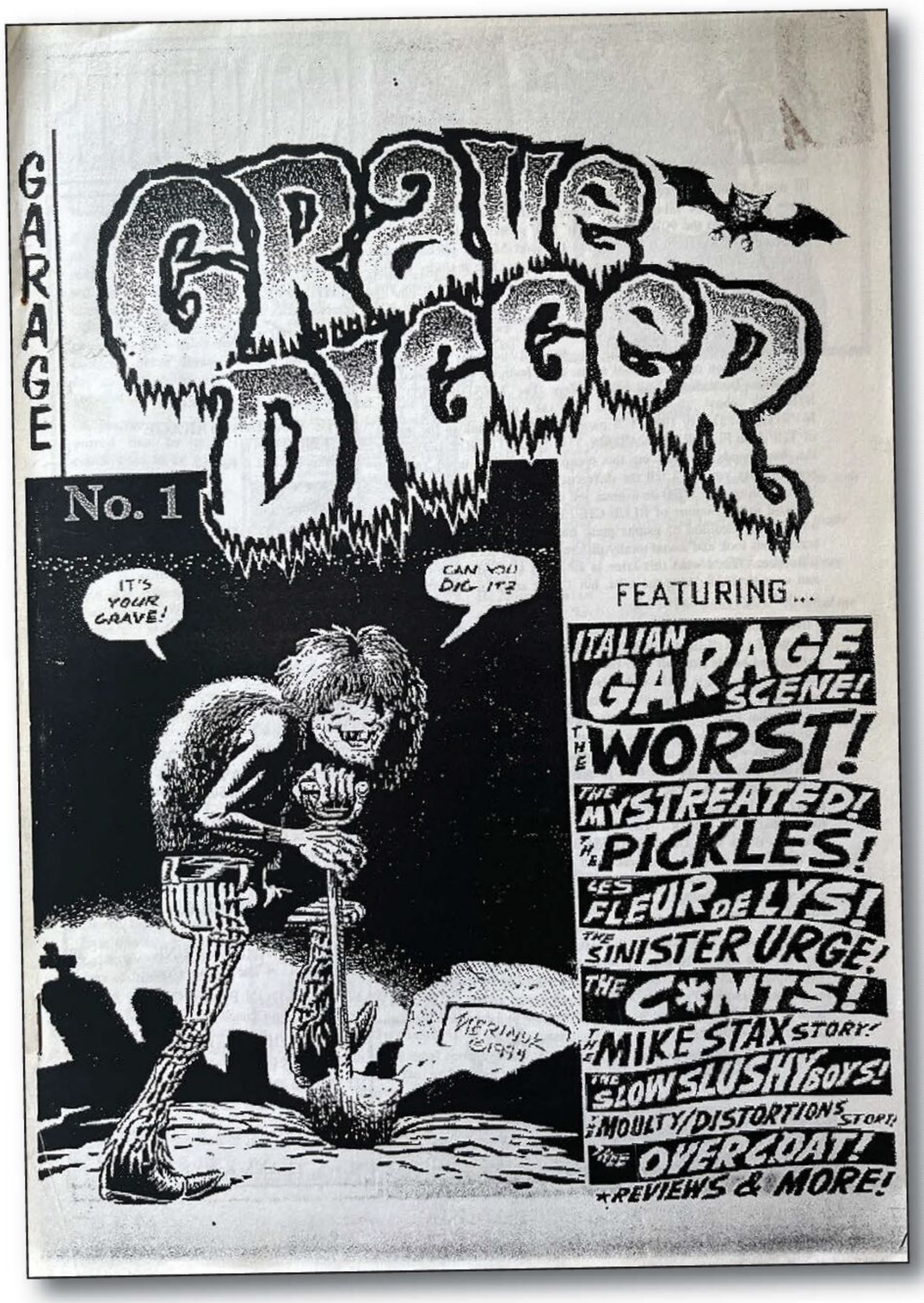
MY FANZINE PAGES

JON 'MOJO' MILLS' POTTED HISTORY OF SHINDIG!'S ROOTS

When I started *Gravedigger*, the primary inspirations were the many garage and psych scenes printed in tiny quantities. Whilst touring the continent regularly with The Nuthins, what I saw going on there was a major inspiration. Fanzines like *Misty Lane* and numerous photocopied efforts from Italy gathered in our van as we gigged. I couldn't read them, but I loved the pictures, learnt of new bands (essential in the pre-internet days) and was smitten with the B-movie posters. I called *Gravedigger* an "International garage 'zine" so I could be part of the gang.

Ugly Things was of course massive, as was Jeff Jarema's *Here 'Tis*, Jud Cost and Alec Palao's *Cream Puff War*, Phil McMullen's *Ptolemaic Terrascope*, Richard Allen and Ivor Trueman's *Freakbeat*, Phil Smee, Brian Hogg and Richard Norris's *Strange Things*, and Billy Miller and Miriam Lima's *Kicks* – especially after the first two issues – but at the very beginning I was as equally inspired by the Canadian titles that also chronicled current garage bands, like *Cryptic Times*, *What Wave* and *Feline Frenzy*. The Australian purist gals Becky and Yasmine's *Born Loser* was also pivotal. I was only beginning in this world of obsessive fandom, and it was all truly inspirational. There was the air of a private members' club about it all. Garage and psych 'zines were everywhere until the internet came along. They were essential for those of us with niche interests not served by the mainstream.

Looking back to that era, during which we went from photocopies 'n' staples to professionally printed efforts, let's turn back the clocks and look at the first seven publications that paved the way for the glossy monthly you are now holding, gaining more traction and scope with each issue.



The Mystreated

'The Mystreated' are from Folkestone, Kent, (the place where the channel tunnel is) and are one of the, if not the; most authentic '60s sounding garage band in the world today. As their press - kit states:

"An overflow of energy, hunger and spirit, 'The Mystreated' brought themselves some vox gear and learnt to play by learning from 'Pebbles' albums. When they supported 'The Pretty Things' back in December 1992, their frontman Dick Taylor was heard to proclaim, "You lot remind me of when I was your age", whilst a leading American critic remarked, "Not even the Americans are playing garage like you guys" and as one London critic said, "There are many pretenders to the throne, but 'The Mystreated are 'The Chesterfield Kings' of the '90s". 'The Mystreated', songs for disaffected youth and lifes outcasts."

I interviewed Martin, rhythm guitar/vocals and Sean, lead guitar/vocals to see what they have to say about modern life, the music industry and their band:

1) Gravedigger: Obvious question, when did you form?

Martin: About, 2 years ago I think.

Sean: I joined in October '93 when I moved to Brighton to replace the first guitar player who went away to study. They said Folkestone was just down the road, it turned out to be a 2 hour drive!

2) Gravedigger: Were any of you in different bands prior to 'The Mystreated'?

Sean: Yeah, Martin and Mole were in 'The Sheds' a garage covers band who were quite popular in Folkestone and Huw was in his own band 'The Telepathic Taxis'. I've been in numerous bands, the only one that got anywhere was 'The Reaction'; who looked as though they might make it in the mid - '80s, but that's another story.

3) Gravedigger: Where does the name 'The Mystreated'come from?

Sean: From the lyrics of 'All I really want to do' by Bob Dylan ("The Byrds', 'Sonny & Cher' etc) ; - 'I don't wanna mistreat you' - of course it had to have 'The Byrds' - Y - spelling!

4) Gravedigger: It's great to hear a tuly raw '60s style garage band in the U.K in the '90s. When most of the other bands of a '60s persuasion, usually end up playing a brand of English psych pop.

You guys are the definitive '60s garage band with outlook, clothes and gear to match. What do you think of the more subtle approach of these late - '60s inspired bands?

Martin: I think the '60s influence is there for whoever wants to use it. It's up to the bands concerned to decide how deep they want to be. For us it's 100% 1966 authenticity. 'All Or Nothing' kinda thing.

Sean: I should think we'll stick to this sort of mould, because as you say no one else is really bothering..... It's our favourite area of music, and personally speaking, I've tried the styles mentioned, in previous bands, and this seems to be the band I've been looking for.

5) Gravedigger: What do you think of the so called '60s scene in Britain, ie, clubs, bands,etc?

Martin: I don't think there's enough really going on in this country to really call it a 'scene'! A lot of people seem to be into it for the image rather than the music, but without the music you wouldn't have the image!!!!

Sean: Apart from us and your band ('The Nuthins'). 'The Clique', 'The Aardvarks', 'Vibraphone', 'The Nerve' and a couple more are the only bands in this country playing this stuff.

Clubs, are also becoming more rare (even Brighton's 'Bubblegum Factory' has gone). So, it seems it's always down to the same bunch of people, to revitalise what's left (it's always a hard slog !!!).

6) Gravedigger: Another predictable question; It seems listening to your records and seeing you live, that your love lies in 60's U.S Folk - punk. What bands would you list as a main inspiration to 'The Mystreated' ?

Martin: 'Love', 'The Byrds', 'The Blue Things', 'The Golden Dawn', 'The 13th Floor Elevators', 'The Outsiders' (Dutch), and most of the bands on all the garage comps.

Sean: I think we''re all heavily into the 'Pebbles', 'Nuggets' and 'Back From The Grave' comps. etc. As well

GRAVEDIGGER
(Published 1994, 60 pages, 150 copies photocopied)

The idea came about sometime in the early ’90s. My old band The Nuthins were regulars at Slim Chance’s Wild Western Rooms in North London, where along with Thee Headcoats, The Mystreated, The Clique, The Aardvarks, The Thanes and Andy Morten’s The Nerve, various mods, rockabillys, garageniks and oddballs gathered to drink and watch like-minded bands play. After seeing all manner of fanzines dedicated to new bands like us, it just made sense for me to do one. And that was that. The first issue took about a year to put together, learning basic “desk top publishing” on my recently acquired state of the art, but relatively cranky and unreliable PC, interviewing bands by snail-mail and in back rooms of pubs, and surviving numerous hard-drive crashes. It was naïve, and poorly designed, but it had passion. And a great cover, designed by Canadian rock ’n’ roll cartoonist Darren Merinuk.

THE MYSTREATED
Interview with Martin Radcliffe and Sean Thomas

Gravedigger: What do you think of the so-called ’60s scene in Britain?

Martin: I don’t think there’s enough going on in this country to really call it a “scene”. A lot of the people seem to be into it for the image rather than the music, but without the music you wouldn’t have the image!

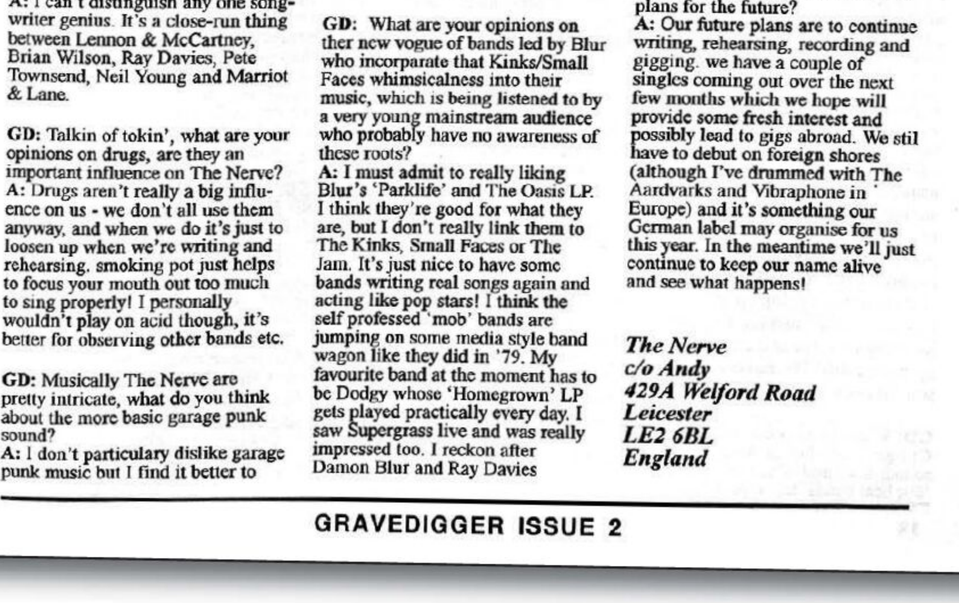
Sean: Apart from us and your band [The Nuthins], The Clique, The Aardvarks, Vibraphone, The Nerve and a couple more, are the only bands in the UK playing that stuff. Clubs are also becoming rarer (even Brighton’s Bubblegum Factory has gone). So, it seems it’s always down to the same bunch of people to revitalise what’s left. It’s always a hard slog!

The Mystreated with Sean (left) and Martin (second right)

SON OF GRAVEDIGGER

(Published 1996, 66 pages, 250 copies, offset litho printing, single colour purple colour cover)

Two years after the first came the follow up. The concept was the same, right down to the Darren Merinuk monster movie parody cover illustration and focus on the contemporary garage/psych scene (including an interview with my then soon to be missus Sara of The Flashback Five, and that young scamp Andy Morten from psych aficionados The Nerve. It's funny how fanzines lead to such bonds). This issue was tighter, looked better, and was printed properly. I even sold copies to record shops and mail-order catalogues, but the high street was far from a consideration. This was made by freaks for freaks, funded by a cheque from writer Phil Suggitt, who's still with us, making him the second longest serving staff member next to me.



If I was in England I would be in London at all the show-biz clubs like Blaises and The Speakeasy, getting wrecked with Keith Moon and then going down the UFO to see Tomorrow! If I were in the states, I'd be in Frisco watching The Byrds at Pandora's Box and sitting in a park with a billion spaced cats (man!!) .... (I'd actually be a clerk in Nottingham or somewhere but I can dream!)

GD: Who to you is the token genius songwriter of the '60s?
A: I can't distinguish any one songwriter genius. It's a close-run thing between Lennon & McCartney, Brian Wilson, Ray Davies, Pete Townsend, Neil Young and Marriot & Lane.

GD: Talkin of tokin', what are your opinions on drugs, are they an important influence on The Nerve?
A: Drugs aren't really a big influence on us - we don't all use them anyway, and when we do it's just to loosen up when we're writing and rehearsing. smoking pot just helps to focus your mouth out too much to sing properly! I personally wouldn't play on acid though, it's better for observing other bands etc.

GD: Musically The Nerve are pretty intricate, what do you think about the more basic garage punk sound?
A: I don't particulary dislike garage punk music but I find it better to listen at a club. I enjoy The Seeds, Elevators and Watchband but I haven't really had much exposure to the 'Pebbles'-type stuff really. I just prefer more tuneful intricate stuff when I'm at home.

GD: What do you think of the other contemporary Garage/Mod/Psych bands around at the moment?
A: I like The Aardvarks a lot, The Mystreated and The Nuthins are Ok (just Kidding!). I only see bands who we play with on the '60s circuit round London.

GD: What are your opinions on ther new vogue of bands led by Blur who incorparate that Kinks/Small Faces whimsicalness into their music, which is being listened to by a very young mainstream audience who probably have no awareness of these roots?
A: I must admit to really liking Blur's 'Parklife' and The Oasis LP. I think they're good for what they are, but I don't really link them to The Kinks, Small Faces or The Jam. It's just nice to have some bands writing real songs again and acting like pop stars! I think the self professed 'mob' bands are jumping on some media style band wagon like they did in '79. My favourite band at the moment has to be Dodgy whose 'Homegrown' LP gets played practically every day. I saw Supergrass live and was really impressed too. I reckon after Damon Blur and Ray Davies duetted on TV doing 'Waterloo Sunset' there will be some kids who'll buy a Kinks 'Greatest Hits' LP, which must be a good thing. I have friends who're really into '80s/'90s music and I've taped 'Forever Changes' and 'Younger Than Yesterday' for them and within a few days they've bought them on CD, along with Springfield and Beach Boys stuff. There is a definite appeal, if only people knew about it.

GD: Finally, what are The Nerve's plans for the future?
A: Our future plans are to continue writing, rehearsing, recording and gigging. we have a couple of singles coming out over the next few months which we hope will provide some fresh interest and possibly lead to gigs abroad. We stil have to debut on foreign shores (although I've drummed with The Aardvarks and Vibraphone in Europe) and it's something our German label may organise for us this year. In the meantime we'll just continue to keep our name alive and see what happens!

The Nerve
c/o Andy
429A Welford Road
Leicester
LE2 6BL
England

GRAVEDIGGER ISSUE 2

THE NERVE

Interview with Andy Morten

Gravedigger: What do you think about life in the '90s?
Andy Morten: The '90s are okay compared to the '80s but I think kids have grown very complacent and apathetic because of the Tory government – they've never known any different. This shows in every aspect of youth culture – techno music, which anyone with a sampler or a synth can do, is a good thing in theory, but it has wiped out the attraction of playing a guitar or a drum-kit to a certain extent. If you can get into the Top 10 without knowing anything about music, then why slog around playing in pubs for a couple of years and not make a penny or get any recognisable success? Our philosophy has always been to do what *we* want and hope that it reaches a few people along the way – at least we're enjoying it and that's what it's all about
GD: If you were alive in 1966/67, would you have preferred to live in the UK or the US? Who would you have hung out with?
AM: If I was in England, I would be in London at all the show-biz clubs like Blaises and The Speakeasy, getting wrecked with Keith Moon and then going down the UFO to see Tomorrow! If I was in the States, I'd be in Los Angeles watching The Byrds at Ciro's... Actually, I'd have been a clerk in Nottingham, but I can dream.

The Nerve with Andy Morten (seated)

SHINDIG!
(Published 1997. 84 pages. 500 copies)

Then unaware of Jim Havalack's slim single issue 1988 '60s 'zine of the same name (this was before the internet after all), I felt like a name change was needed for the third issue, and *Shindig!* was ideal. As '60s bands became my primary fascination and the modern garage scene began to morph into something else, it just seemed needed.

We featured the pre-We The People teenbeat band The Trademarks on the cover, along with features on Davie Allan & The Arrows, Cops 'n' Robbers, The Pleasure Seekers and The Poets. New writers Lenny Helsing, Ben Olins, Josh Collins and Steve Coleman came on board. There was still coverage of more recent bands, like The Thanes and The Chesterfield Kings, but our scope was broadening. PJ Crittenden designed the mag and mentored me in layout and editorial matters. We had arrived.

The Pleasure Seekers with Suzi Quatro (middle)

What A Way To Die!
A look at Suzi Quatro's teen punk beginnings

by Dave Tulloch

Never again will I believe album sleeve notes. Having a set of the *Highs In The Mid Sixties* compilations and spending hours looking over these elusive nothings I came down to Earth with a sharp thump after showing the sleeve of Vol 6 (Michigan Part 2) to Suzi Quatro. As bass player for all girl punk ravers The Pleasure Seekers she pointed out that the info on them was completely wrong! Having gone to Suzi's Hideout playing just three songs – *Loopy Lou, Louie, Louie* and *Twist and Shout*. Quickly gaining a reputation they found work at local teen hops and colleges.

Dave Leone, who had also started Hideout Records, gave the girls a one-shot record deal from which a single was released. *What A Way To Die* came out in the summer of '65. Dave supplied the A-side while the girls penned the other song. Only two tracks were laid down at the session and it's a shame more wasn't recorded in these early days. It only sold locally, mostly at gigs. Both sides are fine examples of folk-punk.

With gigs now all over the US, they finally made their TV debut – Suzi, however, promptly 'froze' in front of the cameras. Another line-up change also took place, with Prisilla Wenser replacing Diane Baker.

With the incessant touring the band played every type of club imaginable. Several strip clubs were played and at one of these the stage was so small everytime the stripper swung round her boobs hit Suzi in the face! Being an all girl outfit the club wanted the girls playing in micro-mini skirts instead of their usual street-style clothes. The girls always refused!

The summer of '66 with work waiting in South Carolina, Suzi – who was still at school – had to decide her future. It was a choice of either dropping out of school or going full time with the band, so it was goodbye school...

1967 saw more line-up changes. Nan Ball, who was from a upper class Grosse Point family, had to leave the band as her family thought being on the road was not the life for their daughter! While in New York a replacement drummer was found in Jerry Nolan (a future member of the New York Dolls!) who lasted a few weeks before being replaced by another girl drummer. Prissila also left the band and Arlene Quatro took her place. They were then picked up by Mercury Records who put out a single of *Light Of Love*. It left behind their early efforts with a pop/soul sound. In 1967 the band flew to Vietnam to entertain soldiers serving there and it was here that they started to fall apart.

Detroit too was changing and the music was turning towards a much heavier sound. With the garage scene gone, new groups were forming – Up, The Amboy Dukes, the Stooges, MC5, SRC, etc – and in view of these changes the girls decided to split. Suzi took to this shift in musical focus and started a new band called Cradle.

Discography

- What A Way To Die/Never Thought You'd Leave Me (Hideout 1006)
- Light Of Love/Shame (Mercury 42542)
- Light Of Love/Good Kind Of Hurt (Mercury 72800)

Compilation LPs:

- Best Of The Hideouts (Hideout HLP 1002) – Never Thought You'd Leave Me
- Highs In The Mid Sixties Vol 6 – Never Thought You'd Leave Me.
- What A Way To Die (Satan Records) – What A Way To Die/Never Thought You'd Leave Me

Thanks also to Faren Short for help with some information regarding this article.

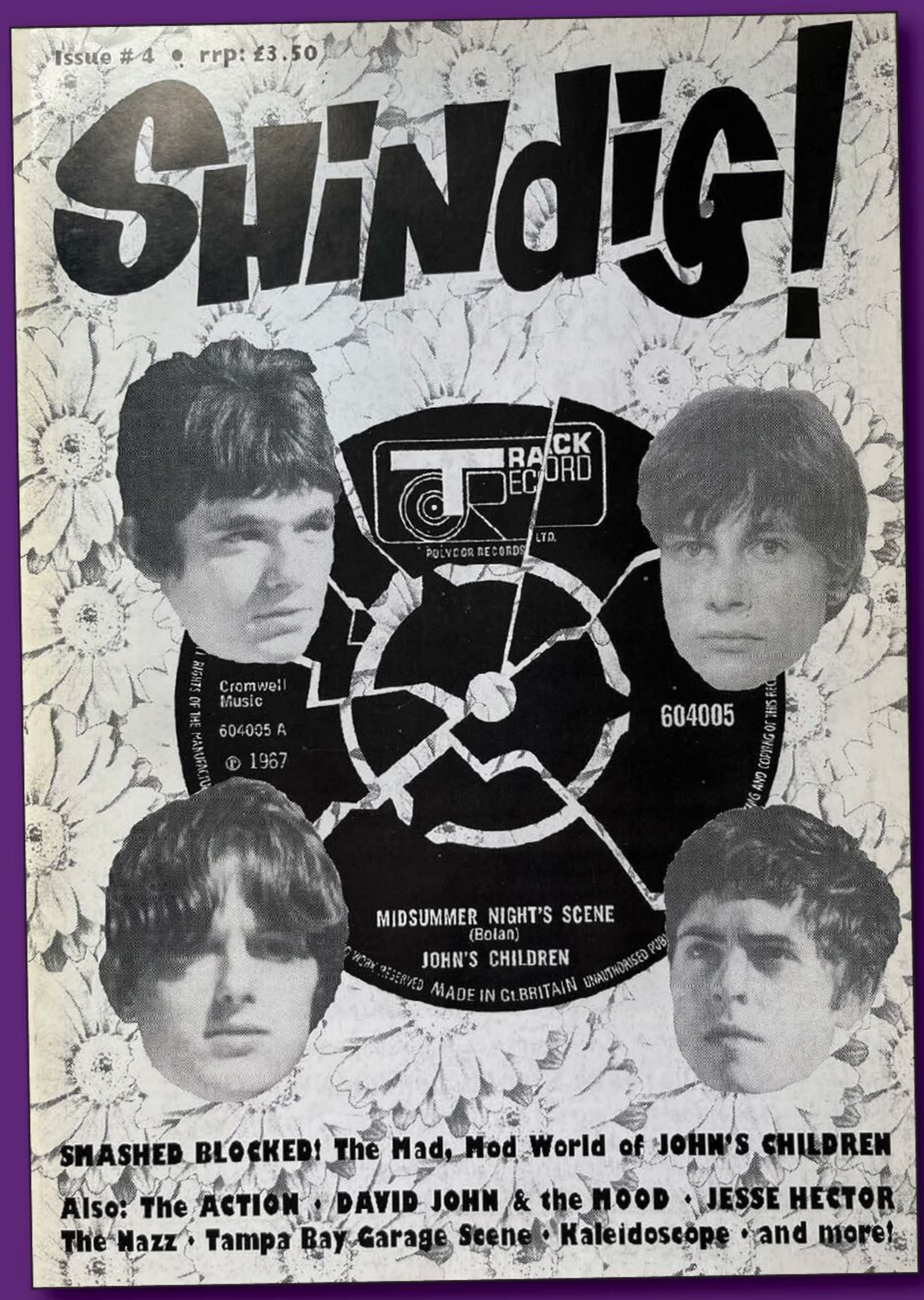
THE PLEASURE SEEKERS
By Dave Tulloch

Never again will I believe album sleeve notes. Having a set of the *Highs In The Mid Sixties* compilations and spending hours looking over these elusive nothings I came down to Earth with a sharp thump after showing the sleeve of Vol 6 (Michigan Part 2) to Suzi Quatro. As bass player for all girl punk ravers The Pleasure Seekers she pointed out that the info on them was completely wrong! Having gone to Suzi's Hideout playing just three songs – 'Loopy Lou', 'Louie, Louie' and 'Twist And Shout'. Quickly gaining a reputation they found work at local teen hops and colleges.

Dave Leone, who had also started Hideout Records gave the girls a one-shot record deal from which a single was released. 'What A Way To Die' came out in the summer of 1965. Dave supplied the A-side while the girls penned the other song. Only two tracks were laid down at the session and it's a shame more wasn't recorded in these early days. It only sold locally, mostly at gigs. Both sides are fine examples of folk-punk.

With gigs now all over the US, they finally made their TV debut – Suzi, how-ever, promptly froze in front of the cameras. Another line-up change also took place, with Priscilla Wenser replacing Diane Baker.

In the summer of '66, with work waiting in South Carolina, Suzi – who was still at school – had to decide her future. It was a choice of either dropping out of school or going full time with the band, so it was goodbye school...



SHINDIG! ISSUE FOUR
(Published 1999, 100 pages, 1000 copies)

Issues took a long time to complete, but I believe by this stage we were getting a grasp of what we were about, and I had figured out how best to distribute and sell copies. I'd learnt how to do business by doing business. We even got copies into the sadly deceased Tower Records on Camden High Street and Picadilly Circus, along with the token 'zine sellers – Rhythm, Compendium, Stand Out/Minus Zero, Intoxica, Sounds That Swing. Plus, we were shipping boxes overseas. John's Children, Jesse Hector, Kaleidoscope, The Action, Nazz, David John & The Mood, The Thingies, and newer acts like Bangtwister featured, and helped open our minds.

I fondly recall venturing to High Barnet with Mark Raison and Sara, to visit Chris Townson (who came up with the cover concept) at his home, and us all meeting Andy Ellison in the pub on numerous occasions. The story unfolded.

TODD GOES TO THE TRUCKSTOP

Rundgren's journey from Money to Nazz

by Dave Brown

Nazz archivist Dave Brown looks into Todd Rundgren's pre-Nazz bands Money and Woody's Truck Stop in Part One of Shindig!*'s history of Nazz...*

TODD Rundgren was born 22 June 1948 at the Womans' Homeopathic Hospital, at 22nd & Cumberland in Philadelphia and lived in an apartment at 16th and Lehigh until his sister June was born a year later in June 1949. The Rundgren family moved two weeks later near Upper Darby (323 Westbrook Drive) where he attended Westbrook Park Elementary school.

It was in 5th grade that he began taking guitar lessons at a local music store – the students would get a free guitar after a certain number of lessons. Todd took enough lessons to get his free guitar and within a year he began taking lessons from neighbour Bob Hummel. Todd was the local paperboy and delivered to the Hummel household. Bob's father and Todd's father bowled together as well.

Bob played and sang in a vocal group Farrel and the Flames and was later in The Snaps. The Snaps were a very popular band at the time and Todd would come around to listen to them practice. Soon, Bob Hummel began showing Todd some things on guitar like *Walk, Don't Run* and other instrumental hits of the day.

Todd's first ever gig was playing guitar at a boy scout campfire cookout. He was soon kicked out of the boy scouts after that. Another early gig found Todd playing at the Garrettford Elementary School canteen for the 7th grade dances held there.

According to classmate, Alan Novelli, 'Todd would play this Lowrey organ with drum sounds and would play Beach Boys songs on it. All the kids would laugh and throw things at him but he didn't care, he would just keep on playing. He knew about the Beatles before anyone else did – he was into music while everyone else was a jock and into sports. He was constantly being harrassed for being different, especially by the local Catholic school kids who would bother him about his hair which wasn't a crew cut like everyone else's, just slightly longer. Todd was very aloof and goofy but brilliant, even when he was getting beaten up he didn't care.'

Money

By the time that Todd was attending Beverly Hills Junior High in Upper Darby – when he was 13 or 14 – he had already formed his first band. In his junior and senior years of attending Upper Darby High School (1965-66) he formed a band called Money – with his best friend Randy Reed on guitar, his brother Collie Reed on bass, Joe DiCarlo on drums and Rick Valenti on vocals/harp. The group played mainly Yardbirds, Beatles, Paul Butterfield Blues Band – songs like *Train Kept A-Rollin'* and *Got My Mojo Working* at local dance halls, high schools and at the JFK Hall on Elmwood Ave in south west Philly which was hosted by DJ Eddie Nixon. Says Bob Hummell, 'Todd had very long hair at the time and the local kids would throw rocks at him when he walked down the street.'

Earlier than this, he may have possibly played with a group called Rainy Dayze 'R' which consisted of Jim Ervin on bass, Richie Droxler on guitar and vocals, Mike Stockman on drums and Todd on lead

NAZZ
By Dave Brown

By the time Todd [Rundgren] was attending Beverly Hills Junior High in Upper Darby – when he was 13 or 14 – he had already formed his first band. In his junior and senior years of attending Upper Darby High School (1965-66) he formed a band called Money – with his best friend Randy Reed on guitar, his brother Collie Reed on bass, Jo DiCarlo on drums and Rick Vanenti on vocals/harp. The group played mainly Yardbirds, Beatles, Paul Butterfield Blues Band – songs like 'Train Kept A-Rollin'' and 'Got My Mojo Working' at local dance halls, high schools and at JFK Hall on Elmwood Avenue in southwest Philly, which was hosted by deejay Eddie Nixon. Says Bob Hummel, "Todd had very long hair at that time and the local kids would throw rocks at him when he walked down the street."

Nazz with Todd Rundgren (right)

SHINDIG! ISSUE FIVE

(Published 2000. 112 pages. 1500 copies)

Our biggest issue ever. Our first full colour cover. Andy Morten debuts. This was a pivotal edition in so many ways, building on the precedent set by the previous issue. After seeing his then band Bronco Bullfrog's debut positively reviewed in issue four, bought in Compendium Books in Camden, Andy contacted me. We then had a few sherbets, and the rest is history. Another fact was that I ventured down to Tulse Hill in South London to print it with Mike "The King Of Trash" Spenser on his rickety old printing press. How about that for a cottage industry?

Andy, I and our girlfriends grilled The Move's Carl Wayne over wine and light piano music in Kettner's bar in The West End.

This was the start of something.

CHICAGO – BEAT CITY, 1966

Here, for the first time, the Dirty Wurds tell us "Why"

by Mark Hannon with Jon 'Mojo' Mills

THE middle sixties – 1964-66 – was like a sleeping giant just awakening. The freedom of the Beat scene (Kerouac, Ginsberg, Corso, etc) had influenced me first of all, and then the Beatles and Stones came along with their long hair, bohemian attitudes and blues-tinged music. Add to this the repressive attitudes of authority figures in general and it became a perfectly natural step for me to be in a rock'n'roll band.

My first band was called The Four Dimensions. I was the only kid with long hair so they approached me and asked me if I could sing. I said yes, not knowing if I could or not. When asked if I knew lyrics, I answered yes, because I'd been listening to rock'n'roll since 1955 and knew thousands of songs.

The only stipulation I gave in agreeing to join the band was that I would not wear their uniform – a white turtleneck and a red v-neck sweater. They all wore this onstage, but I wasn't into wearing the same thing as everyone else. I wouldn't wear a stage uniform because I abhor the idea of everyone looking alike. To this day, I won't wear clothing that features logos, brand names, band names, etc. The only time I wish to call attention to myself is on stage. I do remember reading an article at the time in *Rave* (an English magazine) about the Stones and it quoted them as saying that they performed in whatever they happened to be wearing that day. I remember that as being not so much influential as reassuring. After a stint with The Four Dimensions, I joined The Squires, and then the Dirty Wurds.

The Dirty Wurds

Chicago, 1966 – Justin Pomeroy (rhythm guitar), Mike Peterson (lead guitar), Jim Savage (bass), Marc Bringman (drums) and Mick Mackles (vocals) recorded "Why" b/w "Takin' My Blues Away". It was released on Marina Records, gaining The Dirty Wurds quite a bit of local notoriety and led to them opening for both The Byrds and Sonny and Cher at Chicago's Civic Opera House. These shows proved Mick to be a loose cannon (though he would probably be considered mild by today's standards).

Pomeroy and Savage knew each other from Senn High School and first played together as a bluegrass group. But when they auditioned to play a 'Sweet Sixteen' debutante ball at the Tally Ho restaurant in Chicago they were told that they'd be hired only if they played some rock'n'roll as 'the girls would like it a lot more'. So they hired a new drummer and singer and chose a rock'n'roll moniker for the new group. Pomeroy later said, "We decided to act like real punks at the Tally Ho because we were mad that they didn't want to hear our bluegrass. We greased our hair down and put on a wild show since that was what everyone seemed to want.'

Mick Mackles found it easy to play up like Mick Jagger. It came naturally. His behaviour elevated the band to a Stones-like level of local controversy. Mackles had a tendency to spit and swear at anyone who crossed him, and his wild appearance more often than not brought some kind of violent reaction from those he came in contact with.

At the Sonny and Cher gig – with more than 10,000 kids in attendance – Mackles tried to invent a new dance, which he called the 'Bunny Hop', by jumping across the stage from one amplifier to another. Next he began to throw maracas, drum sticks and anything he could get his hands onto out into the audience. The scene soon turned to bedlam and Mackles had his shirt ripped from his body. He regularly caused riots… However, the constant attention he gained for himself caused some tension amongst the rest of the band. The Byrds gig was even more chaotic, and clothes ripping again occurred. Backstage, Roger McGuinn was so roused that he filmed the entire event! The Dirty Wurds were soon grabbing the attention where ever they went.

Warned many times by Pomeroy and Savage about his behaviour, the final straw came when Mackles went to the men's room in between sets. A young male fan followed him to the toilet and, annoyed by the admiration, he turned around from the urinal and peed straight at the kid, drenching him. When word got back to the band's manager (Justin's father, the Reverend Pomeroy), that was it! Along with his substance abuse and constant upstaging of the rest of the band there was no other option than for Mackles to be sacked.

After auditioning more than 30 singers the job was offered to long-haired Mark.

At the time I was doing well with The Squires. But Justin's father offered me $100 to join the Dirty Wurds. I accepted. I was 18 at the time and all the others were 18 or 19. Right after I came in Marc was fired and they brought in a guy named Bob Curtis, who was

THE DIRTY WURDS

By Mark Hannon with Jon 'Mojo' Mills

[Rhythm guitarist Justin] Pomeroy: "We decided to act like real punks… Singer Mick Mackles found it easy to play up like Mick Jagger. It came naturally. His behaviour elevated the band to a Stones-like level of local controversy. Mackles had a tendency to spit and swear at anyone who crossed him, and his wild appearance more often than not brought some kind of violent reaction from those he came in contact with."

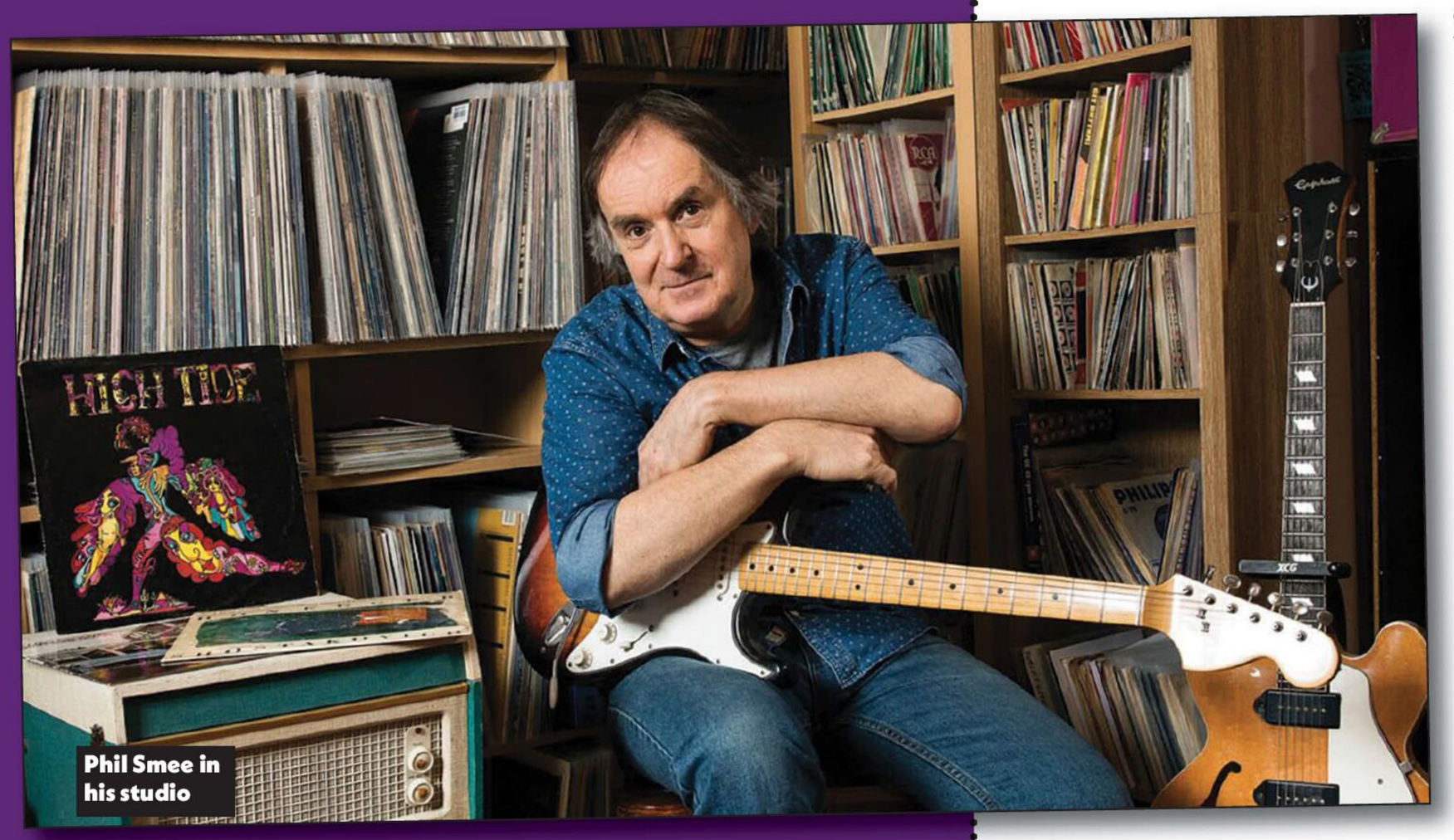
'Why?' was written by Mel Mathews, the leader of a band called The Royal Flairs [you can hear them on *Back From The Grave #3*] as a kind of soft ballad and he was appalled at what The Dirty Wurds did to it in the studio. At one point he wanted to manage the Wurds, but soon changed his mind.

"'Why?' sold 10,000 copies in the Chicago area and garnered several weeks of radio airplay," [later singer Mark Hannon remembers.] "The record should have, and would have, sold a lot better if it wasn't for fellow Windy City snot kids The Shadows Of Knight and their rendition of 'Gloria'."

The Dirty Wurds

SHINDIG! ISSUE SIX
(Published 2002, 96 pages, 1500 copies)

A great cover from Marc Argenter (who'd also designed the previous one) and a massive SRC story marked the arrival of the 2002 issue. We hadn't intended for the mag to take two years to produce though, but there you go. A basic website was launched to run regular reviews, as there was just too much to cover in print after such a lengthy period, so we began to focus on that too. Better paper, sharper pics, and some deep writing was great, but the toll of having to deal with production, print, advertising, sales and the limited returns were beginning to take its toll, and the ease of the internet held sway.



Phil Smee in his studio

ARCHAEOLOGICAL, DIG?

Anyone who's musical interests have led them to picking up a copy of this magazine would surely have come across the name of Phil Smee at one time or another... Let's find out some more about the man. JIM McALWANE asks the questions.

FIRST there was the Bam Caruso record label and its famed Rubble series, then the *Strange Things Are Happening* fanzine and today Phil Smee's name can still be found on albums and CDs credited for his artwork on the sleeves and inserts. Here's the story:

SD: How did Bam-Caruso come about?
PS: Bam-Caruso started in 1983 with the release of the Clive Pig 45. As for the name that just came from me fooling around with names, writing down a list of music and opera type things, against a list of zappy words like 'zoom', 'bam', 'zap', etc. I then slid the two lists together and picked a combination that I liked. It was really a continuation of the Waldo's Records label, which had the same name as the design company – hence the need to think of a new name for the record co.
SD: ...and the Rubble series?
PS: At that time there were no psychedelic compilations, except for the speeded-up 'choccy soup' bootlegs. I just fancied doing something that sounded good. And as people were just beginning to check out the more rare 45s, I liked the idea of introducing fans to stuff they almost certainly hadn't heard yet. All the volumes first released were from individual labels: the first two from Phonogram, the second two from EMI, then four from Decca, two from Pye... then we were able to compile extra volumes from tracks that we had been advised by the licensing departments were not owned by them. We registered these with MCPS and paid royalties to their holding tank.
SD: From where did you obtain all the recordings for the series?
PS: Virtually all the records originally picked were from my collection – including stuff like the Wimple Winch's "Atmosphere", which Phonogram had no record or tape of...so we cut from my 45. I made long lists of tracks to use. We just didn't get round to a lot of tracks. Some, of course, I didn't know about anyway!
SD: The releases were staggered, volume 4 before 2 & 3 for example – why was this?
PS: The Rubble sequence was staggered because that was how I did it... it amused me! I liked the idea of volumes 1 & 4 coming out and everyone looking for 2 & 3... Of course it backfired, because I had to fend off dozens of phone calls asking for the missing ones. Oh well... From memory I issued them in this order: 1, 4, 2, 3, 5, 6, 11, 12, 9 (original version), 7, 10, 13, 14, 8, 9 (new version), 15, 16, 17, then I had 18 & 19 pressed as white labels but I didn't issue them. 20 was compiled but not cut.
SD: Some of the covers featured girl 'models' – where did you source these photographs?
PS: All photos used in the original photo-mixes were from old Biba catalogues, or similar sources in my collection. (I have *Vogue* magazines from 1958 onwards for example...) All the images were made by projecting slides and ink-mixes onto a screen and re-photographing them. This was a technique I had first used on some sleeves for The Damned.
SD: I know it's a difficult question but do you have a favourite volume?
PS: Favourite volume...hmmm....I still

Phil Smee files Syd Barratt under "B" in the Strange Things record library

65

BAM CARUSO / STRANGE THINGS
Phil Smee interviewed by Jim McAlwane

Shindig!: How did Bam-Caruso come about?
Phil Smee: Bam-Caruso started in 1983 with the release of the Clive Pig 45. As for the name that just came from me fooling around with names, writing down a list of music and opera type things, against a list of zappy words like "zoom", "bam", "zap" etc. I then slid the two lists together and picked a combination that I liked. It was really a continuation of the Waldo's Records label, which had the same name as the design company – hence the need to think of a new name for the record label.

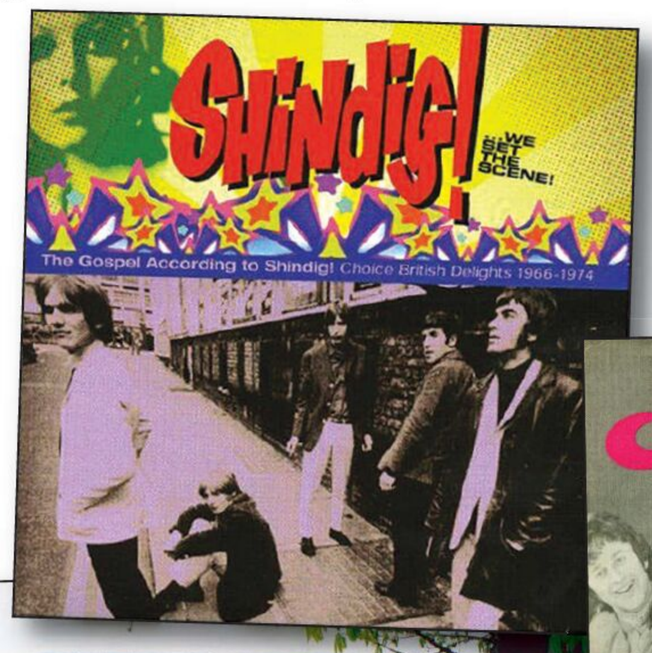
SD!: *Strange Things* magazine was great but, on the money side of things, did this have any bearings on Bam-Caruso ceasing?
PS: *Strange Things* mag, so I'm told by Dave Henderson and others, was responsible for IPC and the like to start Q, then *Mojo* etc... in fact, responsible for music mags as we know and love 'em today. For me it was a hobby. God knows how I financed them all... it was all paid for out of the design business. I did lose a lot of money. In the end my accountant called a halt, and when all the calculations were finally made, all bills paid (MCPS, Richard's wages, tax etc) I lost around £18,000 – which, in the late '80s, was a lot. Still, had some fun though.

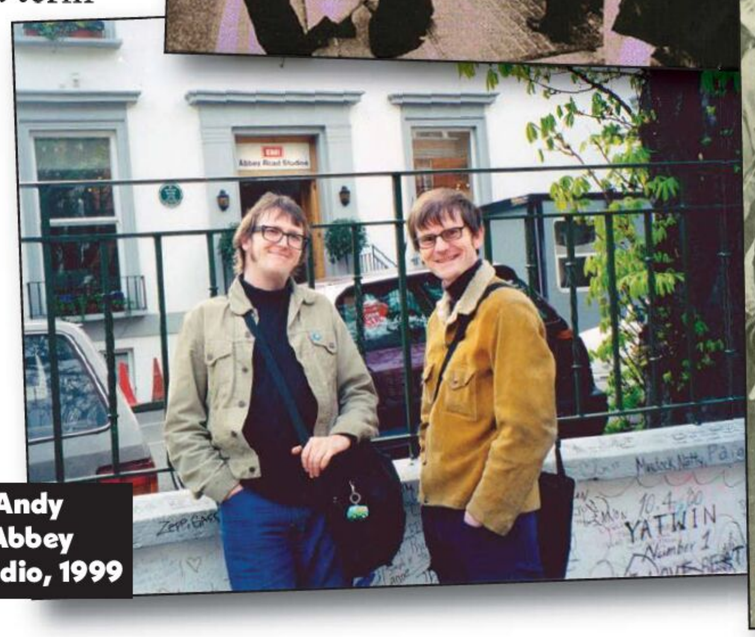
SHINDIG! ISSUE SEVEN
(Published 2005, 76 pages, 2000 copies)

Three years passed before a new *Shindig!* was printed, but 21st century normality had taken hold with the site, newsgroups (remember them?) and even a CD compilation that we put together for Sanctuary, under the title *We Set The Scene*. Cocky? Us? Never! But we knew, as far as our musical curation was concerned, that we were ahead of the curve.

Andy and I had also become fathers, and he'd fled to the countryside, but the mag lived on, however sporadic. This issue also saw Andy move into design, and the introduction of 20 Questions, which we still run in every issue. Grapefruit graced the cover, our last Argenter design until annual number one, and the sadly deceased Rex Thompson introduced the world to freakrock, a term now used as much as Phil Smee's freakbeat.

We'd re-appear on the high street in November 2007 for our next chapter.





Jon and Andy outside Abbey Road Studio, 1999

A MIDSUMMER'S DAYDREAM

ANATOMY OF A SONG

MARK FRUMENTO sheds some light on Friends' 1968 psychedelic pop opus 'Mythological Sunday'

I am in a London hotel. John Carter is sitting across the table from me. He is talking about the blues. For reasons unknown to me at this point the room is filled with people dressed in cap and gown. All of a sudden a voice says, "You may ask John Carter any question you wish. Any question at all." I pause for what seems like 30 minutes. I can't think of a question for John Carter! Then, in a flash of wisdom, I muster up this nugget: "My favorite song is 'Mythological Sunday'. I've loved it forever." Within seconds of my statement, six of the people in cap and gown forcefully escort me out the door. It is only then that I realize they were music school graduates...

.....

IN SEPTEMBER 1967, THE FLOWERPOT Men landed the number four spot in the charts with 'Let's Go To San Francisco'. Deram subsequently released two more Flowerpot Men singles but by 1968 their overtly hippy-dippy image was no longer in vogue. As Carter puts it, "Decca were not happy keeping the name, so it was changed to Friends for our fourth single."

'Piccolo Man'/'Mythological Sunday' (Deram 198) was released in July 1968. The a-side is a bubblegum song with a Penny Lane feel but the b-side is another matter all together. "Our record company thought that 'Mythological Sunday' was totally weird," Carter seems pleased to point out. However, it's the b-side that stands as a monumental achievement in late '60s psychedelic pop.

John Carter tells the story: "It was written with Russ Alquist when he and I and we were both going through a psychedelic period. It's about a mythical land of freedom which is always at peace. The concept is depicted in the lyrics by obscure imagery and the meaning is left to the listeners' imagination." Fortunately, Carter offers hints about some of those "obscure" references. "In the section 'talk to a snowman and no man will fear', the snowman is a foreigner." About some of the more obvious references, he adds that "the section at the end is an anti-war statement and we chose Sunday because of the association with church and a day of rest".

'Mythological Sunday' was recorded at Lansdowne studio in Holland Park, west London. Carter used most of his regular studio crew of the late '60s, including Micky Keen (electric guitar), Robin Shaw (bass and vocals), Richard Hudson (drums) and Barry Kingston (keyboards). The vocal work on the song is intricate. As Carter remembers it, "I was experimenting with odd harmonic structures like the big chord at the end of the first section of the song. Ken did well to hold his note!" Tony Burrows sings lead, changing his style to fit the three distinct sections of the song. Carter, Lewis, Shaw, Neil Landon and Peter Nelson are on backing vocals.

The Flowerpot Men moniker was revived for one last single, 'In A Moment Of Madness' (Deram 248, 1969). This time Carter was not involved and Rogers Cook and Greenaway fulfilled the song-writing duties. At this point Decca asked the band to continue as White Plains, leaving Carter and Lewis free to their psychedelic experiments.

"Ken and I wanted to keep The Flowerpot Men name alive with a psychedelic concept album called *The Peace Album*." Carter goes on to explain, "'Mythological Sunday' was always considered part of that project so it was re-recorded." To *The Peace Album* version of 'Mythological Sunday', Carter added sound effects, acoustic guitar and replaced Tony Burrows' lead vocal with his own. Ken Lewis performed the vocal duties in the second section of the song. Though several other tracks from the intended album appeared on compilations during the 1980s and '90s, *The Peace Album* proper would not be released until Repertoire Records paired it with another unreleased Flowerpot Men album *Past Imperfect* on CD in 2000.

Since its 45 release, the Burrows-sung version of 'Mythological Sunday' has appeared only on the vinyl compilation *Deram Dayze* (Decal, 1986). Apparently, Decca lost the master tapes and all of the recent CD reissues include the Carter/Lewis-sung, stereo version. Though the re-recorded version is stunning in its own right, the original, compressed mono version with Burrows' breathy vocal has the slight psychedelic edge. (A footnote: John Carter owns the rights to the original version, having leased it to Decca along with the other Flowerpot Men tracks. Whether the tapes are really missing or Decca just can't be bothered to look, Carter's attempts to reissue the proper version have failed.)

Whatever the fate of the original, it is probably fitting that it survives only in the time honored vinyl format – maybe the best resting place for a song of its stature.

As I leave the scene at the London hotel, I hear John Carter behind me, "Of course some say 'Mythological Sunday' is a place you go when you are on drugs." I turn around but there is no one there.

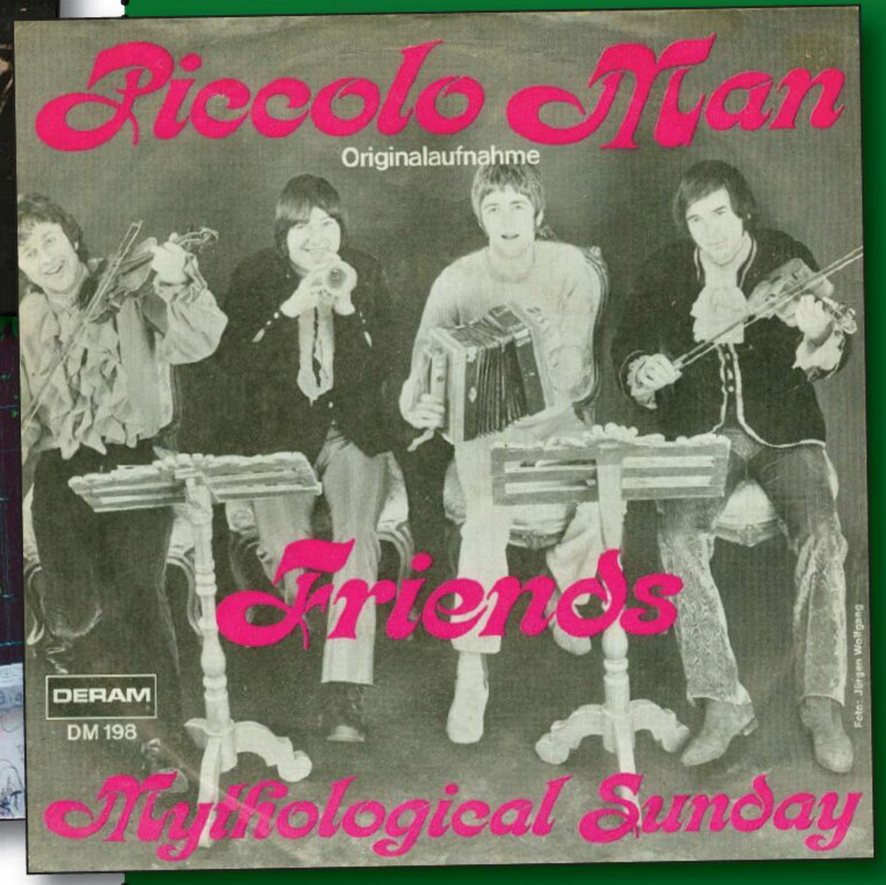
.....

Measure For Measure: The John Carter Anthology and A Rose By Any Other Name are available on RPM and Rev-Ola respectively.

FRIENDS' 'MYTHOLOGICAL SUNDAY'
By Mark Frumento

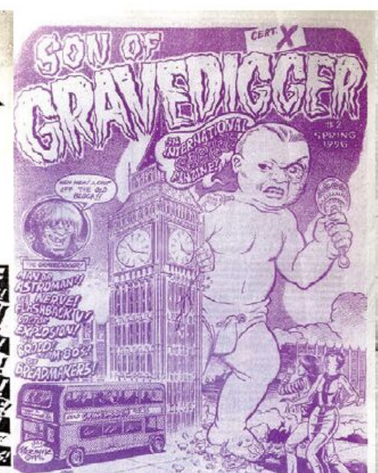
'Piccolo Man'/'Mythological Sunday' was released on Deram in July 1968. The A-side is a bubblegum song with a 'Penny Lane' feel but the B-side is another matter altogether. "Our record company thought that 'Mythological Sunday' was totally weird," John Carter seems pleased to point out. However, it's the B-side that stands as a monumental achievement in late '60s psychedelic pop. "It was written with Russ Alquist when he and I were both going through a psychedelic period. It's about a mythical land of freedom which is always at peace. The concept is depicted in the lyrics by obscure imagery and the meaning is left to the listener's imagination."

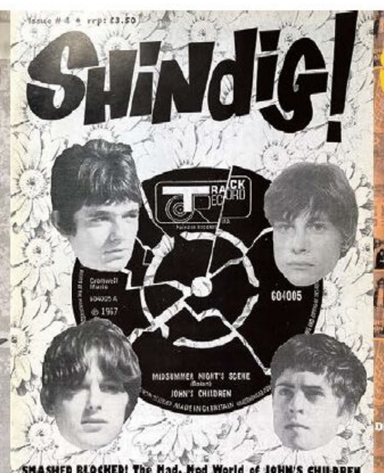
'Mythological Sunday' was recorded at Lansdowne studio in Holland Park, west London. Carter used most of his regular studio crew of the late '60s, including Micky Keen (electric guitar), Robin Shaw (bass and vocals), Richard Hudson (drums) and Barry Kingston (keyboards). The vocal work on the song is intricate. As Carter remembers it, "I was experimenting with odd harmonic structures like the big chord at the end of the first section of the song. Ken did well to hold his note!"

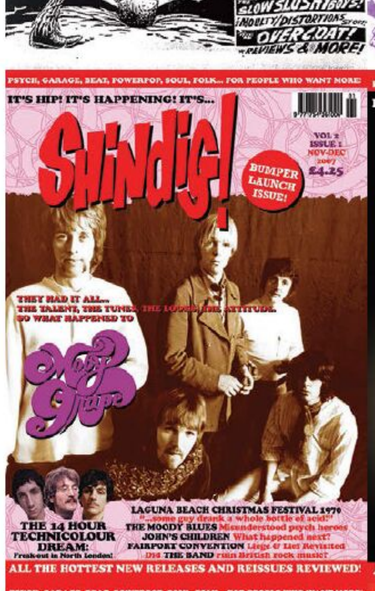


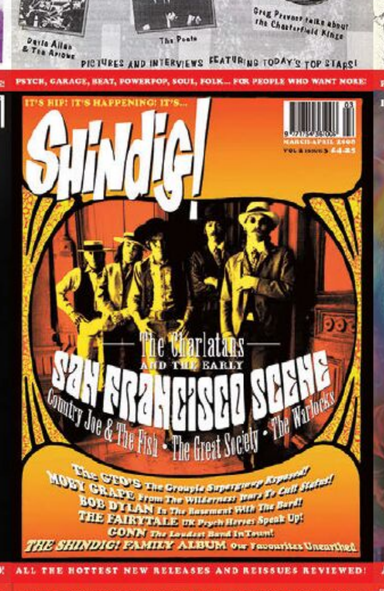
30 YEARS
150 ISSUES
(PLUS A FEW EXTRAS...)

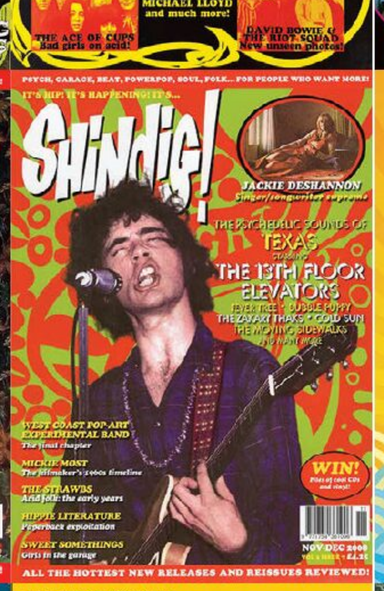
A SHINDIG! Gallery











SHINDIG!

DONOVAN

The trailblazing observations of a psychedelic troubadour

SHINDIG!

The Left Banke

SHINDIG!

MOTT THE HOOPLE

THE TWILIGHTS
THE ALAN BOWA SET
NOEL HARRISON
PAUL BRETT'S SAGE
THE GRITTERS

SHINDIG!

BEE GEES

FROM BRILLIANCE TO BURNOUT IN THE '60S

JASON FALKNER · THE MODERN FOLK QUARTET · MIGHTY BABY & CHILLI WILLI

SHINDIG!

SMALL FACES

THE IMMEDIATE PLEASURE

ACID, FREEDOM AND OGDENS': 12 MONTHS OF MAGIC

BEE GEES · JADE · PUGWASH · DAVE SWARBRICK · THE PLIMSOULS

SHINDIG!

THE CHOCOLATE WATCHBAND

CALIFORNIA'S ANSWER TO THE ROLLING STONES: THE COOLEST IMAGE AND THE WILDEST PSYCH-PUNK SOUNDS

THE FALLEN ANGELS · JOY BANG · TOBY TWIRL

SHINDIG!

U.S. PSYCH SPECIAL

THE STRAWBERRY ALARM CLOCK
THE FALLEN ANGELS
CLEAR LIGHT
CRYSTAL SYRUP
MAINSTREAM RECORDS
50 U.S. PSYCH ALBUMS YOU NEED TO HEAR

PLUS: EDGAR JONES · SHOES · BILL FAY · ERNIE JOSEPH

SHINDIG!

The Free Design

THE FAMILY THAT PLAYS TOGETHER

An appreciation of the greatest harmony pop band of all time

BILL FAY · STRAWBERRY ALARM CLOCK · IAN HUNTER
KEN STRINGFELLOW · LEE HAZELWOOD · SWEDISH RETRO ROCK

SHINDIG!

THE ROLLING STONES IN THE CITADEL

Shaped by LSD, Morocco, jail, the esoteric instruments of Brian Jones and artistic competition with "that other band", the Stones' dalliance with psychedelia was brief but deep

FAMILY · GARY FARR · THE DAILY FLASH
IAN HUNTER · SIREN · RAY STINNETT · JOE MEEK

SHINDIG!

SHOCKING BLUE

THE DUTCH POP MACHINE THAT ATE THE WORLD

THE ROLLING STONES · IAIN MATTHEWS · JELLYFISH

SHINDIG!

cinematic adventures in sound

Broadcast

How '60s psychedelia, avant-garde cinema and the supernatural redefined a modern generation of pop people

Giallo
Inside the stylish world of Italian thriller movies

Berberian Sound Studio
Where Broadcast meets Giallo!

SWEET · JOKERS WILD · DONOVAN · MIKE HERON

SHINDIG!

SANDIE SHAW · MARSUPILAMI · THE THIRD POWER · YOU AM I

THE SEEDS

CHILDREN OF THE FUTURE

It's a psych-cut with the 13th Floor Elevators

KIM FOWLEY · FRANÇOISE HARDY · MATT BERRY

SHINDIG!

GENE CLARK · THE STEPPES · MORGEN · CAPTAIN BEEFHEART

NILSSON

The Great American pop architect who wowed The Beatles, shaped The Monkees, then crashed and burned

DAVE DAVIES · SWAMP DOGG · THE COMBUSTIBLES

SHINDIG!

PAUL McCARTNEY · NILSSON · THE RUTLES · STACKRIDGE · KLAATU

Beatleisms

HOW THE FAB FOUR CAST A SHADOW OVER THE 1970s

THE HOLLYWOOD STARS · SIMONES · THE DEVIANTS

SHINDIG!

PRINCIPAL EDWARDS MAGIC THEATRE · BIG JIM SULLIVAN

COUNTRY JOE & THE FISH

Fishin' High with Barkley's hippie-rock spinners

THE ARTWOODS
Rodney Bingenheimer who should've been huge

PETER DALTREY · ORGONE BOX · AFFINITY

SHINDIG!

IAN ANDERSON | TEMPLES

RASPBERRIES

LIKE THE BEATLES, THE STONES AND THE WHO ALL OVER AGAIN!

THE '70S AMERICAN ROCK STARS WHO BROUGHT ADOLESCENT POP THRILLS BACK INTO THE CHARTS

LOS ANGELES LOVE-INS | THE DREAM

SHINDIG!

LINDA PERHACS | JOHN McLAUGHLIN | MARY LOVE

GRANNY TAKES A TRIP PRESENTS HAPSHASH

THE PSYCHEDELIC ARTISTRY OF NIGEL WAYMOUTH

LEAF HOUND | THE SEE SEE | TWINK

SHINDIG!

WIN A TEAC RECORD/CD PLAYER
BONUS MAGAZINE INCLUDED INSIDE REVERBERATE

THE END

BILL WYMAN'S INTROSPECTIVE PSYCHEDELIC PROTEGES

BONNIE DOBSON | THE PEANUT BUTTER CONSPIRACY | HELP YOURSELF
THE SOUNDCARRIERS | CHRIS FARLOWE | EXPLODING GALAXY

SHINDIG!

PF SLOAN | THE JAYHAWKS | THE BEVIS FROND

THE MUSIC MACHINE

Garage-fuzz, dark psych, folk and sunshine pop. Sean Bonniwell's astounding second album

The 40th issue of Shindig!

Featuring The 40 Greatest Records, Bands, Songs & Genres In The Shindigverse!

HONEY CONE | DAPTONE RECORDS

SHINDIG!

QUICKSILVER MESSENGER SERVICE | CAN

the WHO

ON THE ROAD IN THE MAGIC BUS:

POST-ACID, PRE-TOMMY, THEIR 1968 ANNUS HORRIBILIS

MAHARAJAS | SMOKE | ROTARY CONNECTION

SHINDIG!

FREE CD*

LIMITED EDITION CHRISTMAS REMIX CD FEATURING LOVE · GNOD · LAY LLAMAS · TEETH OF THE SEA · HILLS · THE HEADS · ANTHROPOMORPHIC

LA SPECIAL

FRANK ZAPPA & THE MOTHERS OF INVENTION
THE TURTLES · DAVID CROSBY · JONATHAN WILSON
THE UNITED STATES OF AMERICA · CHIP DOUGLAS

FREE REVERBERATE MAGAZINE FEATURING ALAN LAS · GOAT · SHUGS · HUGH BOWDEN · THE LOUD DREAM · GNOD · ROLI WAVE · TEETH OF THE SEA

SHINDIG!

FOXYGEN | STARRY EYED & LAUGHING | SCOTT FAGAN

THE PRISONERS

THE BRITISH GARAGE-PSYCH BAND THAT LIT UP THE BARREN LANDSCAPE OF THE '80s

DANA GILLESPIE

'60s FOLKIE TURNED BLUES BELTER

JONNY TRUNK | THE CORAL | THE MAD'S

SHINDIG!

THE ROCKINGBIRDS | BO STREET RUNNERS | CHRISTIAN FO.K

the Damned

PUNK PIONEERS IN DARK PSYCHEDELIA SHOCKER!

SHINDIG! AWARDS

the best of 2014

AND OUR OWN SPIN ON THE COOLEST SEASONAL RECORDS

NEIGHB'RHOOD CHILDR'N | JIM NOIR | SUZY SHAW

SHINDIG!

THE MOODY BLUES | POWDER | THE PURPLE GANG

The Pretty Things

THE MILDEST UK BAND OF 1965

HIT SINGLES, LONG HAIR AND DRUG-FUELLED PARTYING

BRIAN AUGER | DESTROY ALL MONSTERS

SHINDIG!

BLUE CHEER | MIND GARAGE | SWAMP DOGG

THE KINKS

1965: Breaking Down In Swinging London

FATHER JOHN MISTY

The enigmatic Josh Tillman returns with a scathing, witty and beautiful album.

WOLF PEOPLE | DONOVAN | RD LAING

SHINDIG!

IT'S HIP! IT'S HAPPENING! IT'S

SHINDIG!

THE MOVE · THE LOVE AFFAIR · GRAPEFRUIT · KALEIDOSCOPE · BUFFALO SPRINGFIELD · JOHN'S CHILDREN · SIC · LES FLEURS DE LYS · UGLY DUCKLINGS · THE ACTION · JESSE HECTOR · WE THE PEOPLE

LOUISVILLE

SHINDIG! ANNUAL · NUMBER ONE

SHINDIG!

7 TYRANNOSAURUS REX · THE WEST COAST EXPERIMENTAL HEAVY SCENE · GARY WALKER AND THE RAIN · THE SONICS · THE STRATOSPHERE · THE CHARLATANS · THE COOKES · THE GRATEFUL DEAD · SAN FRANCISCO SCENE '65-'67 · THE STANDELLS

SHINDIG! ANNUAL · NUMBER TWO

SHINDIG!

SHINDIG!

SHINDIG!

SHINDIG!

PSYCHOTIC REACTION

THE U.S. '60S GARAGE EXPLOSION

STANDELLS · SONICS · RATIONALS · COUNT FIVE · BLUES MAGOOS · WE THE PEOPLE · ELASTIK BAND AND MORE...

SHINDIG!

WITCHES HATS & PAINTED CHARIOTS

THE INCREDIBLE STRING BAND

and the 5,000 Layers of Psychedelic Folk Music

SHINDIG!

THE SHINDIG! GUIDE TO SPACEROCK

FEATURING HAWKWIND · PINK FLOYD · GONG · JOE MEEK · ASH RA TEMPEL

CHROME · SPACEMEN 3 · BROOR DUDU N · SUN RA · WHITE HILLS

SHINDIG!

COLLECTORS' EDITION

RARE, IN-DEPTH ADVENTURES FROM THE SHINDIG! ARCHIVES

SHINDIG! COMPENDIUM

MONKEES · BOWIE · SMALL FACES · ROLLING STONES · DONOVAN · WHO · SUNS

128 PAGES

SANDY DENNY · FRANK ZAPPA · NILSSON · HOLLIES · SWEET · BEEFHEART · MOTT

SHINDIG!

TÍR NA NÓG | ECLECTION | BOW STREET RUNNERS

SANDY DENNY

Inside the short-lived folk-rock supergroup

FOTHERINGAY

JACCO GARDNER

The Dutch psych wizard's return

THE NASCOTS | TIN HOUSE | THE WHO

SHINDIG!

JORGE BEN | RADICALISED IN THE '70s | ART | PRE-SPOOKY TROPICAL PSYCH | SQUIRE | TIMELESS MOD POP

GRATEFUL DEAD

THE FALLOUT OF THE SUMMER OF LOVE... AND THE BIRTH OF A NATIONAL TREASURE

SERPENT POWER · MERSEY PSYCH-OUT!

MARY WILSON | KAMURAN AKKOR | JOE BOYD

SHINDIG!

CHURCH | AUSSIE ALT-PSYCH HEROES RETURN | DRAGONS | AVANT-POP ON THE BEACH | ISLEYS | DEEP CUTS

FLEETWOOD MAC

EXCLUSIVE MICK FLEETWOOD INTERVIEW!

POST-GREEN, PRE-BUCKINGHAM & NICKS: THE OVERLOOKED EARLY '70S ERA

THE CHRIS ROBINSON BROTHERHOOD
Ex-Black Crowes leader and band tap into the Californian source

AMON DÜÜL II | TERRY REID | DUDLEY MOORE

SHINDIG!

JOHN RENBOURN | AUDIENCE | DIANE COFFEE

50th BIRTHDAY Issue

Flying: The First Steps of THE FACES

NICHOLAS GODIN
Back to the beginning with the man from Air

DAN PENN & SPOONER OLDHAM | ARTHUR BROWN

SHINDIG!

TASTE | SILVER APPLES | GEORGIE FAME

SLADE!

EXCLUSIVE NODDY HOLDER INTERVIEW!

The Beginnings Of A Legend

AIR
The Space Makers look back at a unique career

OTIS REDDING | GERANIUM POND | MERCURY REV

SHINDIG!

MARTIN NEWELL | GONG | FRANÇOISE HARDY

1966 50 YEARS ON

STARRING THE SHADOWS OF KNIGHT · LEE DORSEY · TIM HARDIN · ARETHA FRANKLIN · LOVE · HERMAN'S HERMITS · THE MOVE · THE DOVERS · THE YARDBIRDS · and more!

THE ZOMBIES Rise Again Odessey And Beyond

THE STAIRS
Back on the Weed Bus!

GIUDA | WRITING ON THE WALL | BONZO DOG BAND

SHINDIG!

THE MONKEES

THE FIRST SIX MONTHS OF MADNESS

SHINDIG!

BOWIE | OCCULT PSYCH | LONG RYDERS | THE BYRDS

THE BAND

A MUSICAL REVOLUTION IN WORDS AND PICTURES

HIGH TIMES AND STAGE FRIGHT IN WOODSTOCK

THE CORAL
The Merseyside Mystics Are Back!

SHINDIG!

GRAHAM NASH | CHARLES BRADLEY | WHITE DENIM

10cc

POP GOES DADA

STUDIO OPUSES AND STAGE CRISES

RYLEY WALKER
On Tour With The Guitar Wunderkind

TREMBLING BELLS | FIFTY FOOT HOSE | KINKS

SHINDIG!

WIN an Evoke F2 DAB / Internet / Bluetooth radio!

80s UK PSYCH | OS MUTANTES | SUPER FURRY ANIMALS

INSIDE THE EARLY DAYS OF LOVE

EXCLUSIVE JOHNNY ECHOLS INTERVIEW!

CAT'S EYES
A new era of bittersweet symphonies

JACQUELINE THIRAULT | EMITT RHODES | TOM CLOSE

SHINDIG!

FUZZTONES | THE GRANDE BALLROOM | VELVET CRUSH

The Beach Boys Pet Sounds At 50

EXCLUSIVE BRIAN WILSON INTERVIEW!

BLOOD CEREMONY
Flowers from the dark side

ISLE OF WIGHT FESTIVAL | THE FLAME | BLUES PILLS

SHINDIG!

THE EQUALS | LENNY KAYE | THE JOLT | THE BANGLES

1966 AND THE BIRTH OF HEAVY

HAPPENINGS WITH BECK & PAGE

THE YARDBIRDS

ROGER THE ENGINEER: 50 YEARS ON

EBBOT LUNDBERG
Original soundtrack for the new age

THE TURTLES | JANIS IAN | FRATERNITY OF MAN

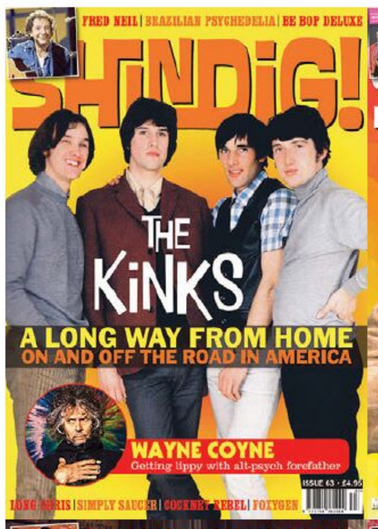
SHINDIG!

PSYCHOMANIA | BRIDGET ST JOHN | EDEN AHBEZ

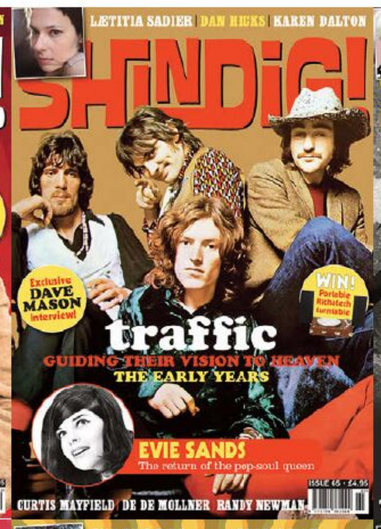
Tape Leaders

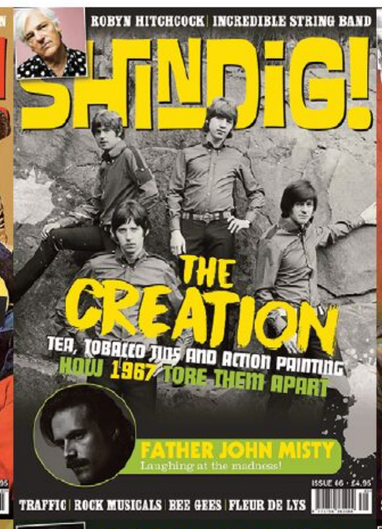
WE GET SOUNDTRACK RECORDS OF BROWN

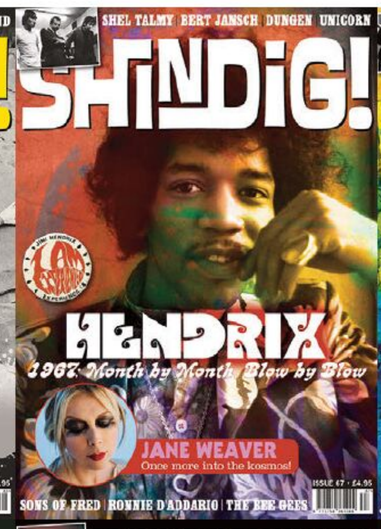
Pete Postlethwaite, Bill Nighy, Colin Firth, Emily Watson, Christopher Eccleston, Ewan McGregor, Minnie Driver, Ian McKellen, Ewen Bremner, Robert Carlyle, Kelly Macdonald, Ewen Bremner, Ewan McGregor

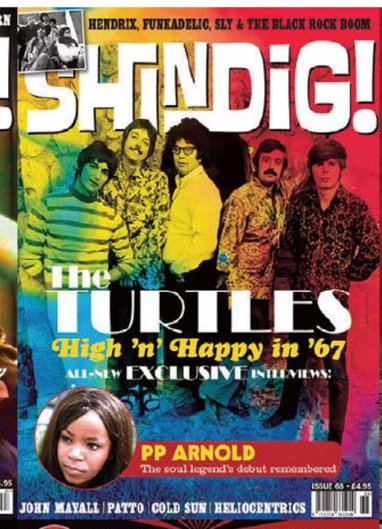

FRED NEIL | BRAZILIAN PSYCHEDELIA | BE BOP DELUXE
SHINDIG!
THE KINKS
A LONG WAY FROM HOME
ON AND OFF THE ROAD IN AMERICA
WAYNE COYNE
Getting tippy with alt-psych forefather
LONG ARMS | SIMPLY SAUCER | COCKNEY REBEL | FOXYGEN
ISSUE 63 • £4.95

LOST 1967 ALBUMS: BREAD | FAIRPORT CONVENTION
SHINDIG!
WIN! Teufel headphones
CURTIS MAYFIELD
FIRST IMPRESSION IS:
THE SOUL OF CIVIL RIGHTS
MICHAEL CHAPMAN
Messages from the North Country
MARK SEBASTIAN | MARCO GUEVARA | TREMBLING BELLS
ISSUE 64 • £4.95


LÆTITIA SADIER | DAN HICKS | KAREN DALTON
SHINDIG!
Exclusive DAVE MASON interview!
WIN!
traffic
GUIDING THEIR VISION TO HEAVEN
THE EARLY YEARS
EVIE SANDS
The return of the pop-soul queen
CURTIS MAYFIELD | DE DE MOLLNER | RANDY NEWMAN
ISSUE 65 • £4.95

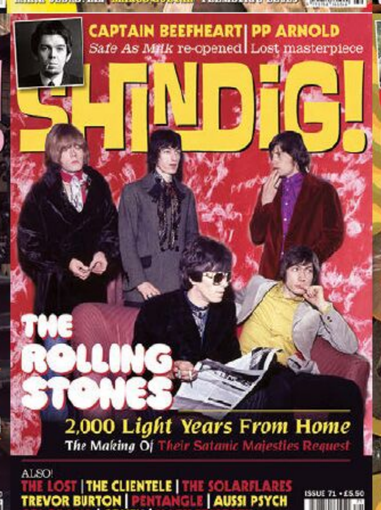

ROBYN HITCHCOCK | INCREDIBLE STRING BAND
SHINDIG!
THE CREATION
TEA, TOBACCO TITS AND ACTION PAINTING
HOW 1967 TORE THEM APART
FATHER JOHN MISTY
Laughing at the madness!
TRAFFIC | ROCK MUSICALS | BEE GEES | FLEUR DE LYS
ISSUE 66 • £4.95

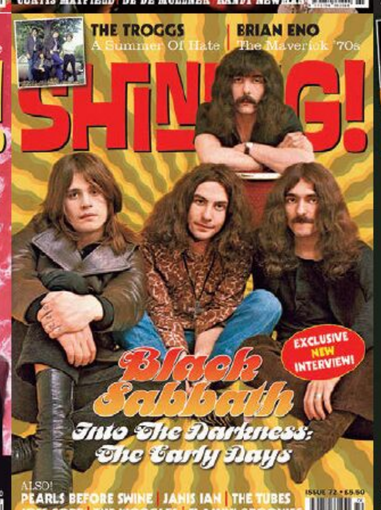

SHEL TALMY | BERT JANSCH | DUNGEN | UNICORN
SHINDIG!
HENDRIX
1967: Month by Month, Blow by Blow
JANE WEAVER
Once more into the kosmos!
SONS OF FRED | RONNIE D'ADDARIO | THE BEE GEES
ISSUE 67 • £4.95


HENDRIX, FUNKADELIC, SLY & THE BLACK ROCK BOOM
SHINDIG!
The TURTLES
High 'n' Happy in '67
ALL-NEW EXCLUSIVE INTERVIEWS:
PP ARNOLD
The soul legend's debut remembered
JOHN MAYALL | PATTO | COLD SUN | HELIOCENTRICS
ISSUE 68 • £4.95

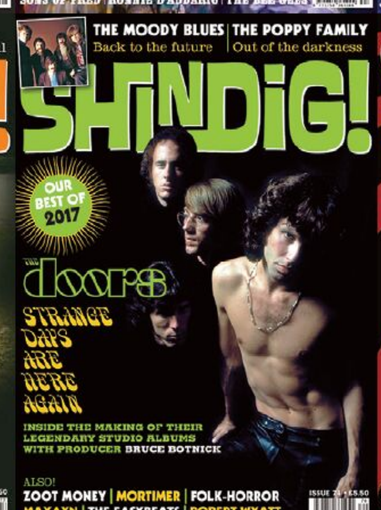
STEVE MARRIOTT | STEVE ELLIS
Unpublished interview | A 50 year affair
SHINDIG!
PAUL WELLER
REVOLUTION IN THE HEAD
A 40 YEAR ADVENTURE IN SOUND
EXCLUSIVE INTERVIEW!
WIN Pro-Ject Audio Sgt Pepper turntable!
TONITE LET'S ALL MAKE LOVE IN LONDON
JIMI HENDRIX • TELEVISION PERSONALITIES
SUNDIAL • CHRIS ROBINSON BROTHERHOOD
ISSUE 69 • £5.50

THE ACTION | LOVIN' SPOONFUL
Mods go psych | No longer a mystery
SHINDIG!
THE Byrds
FLYING LOW OVER THE SUMMER OF LOVE
ALSO!
STEVE MARRIOTT | MORTIMER | JUDY DYBLE
JUDY HENSKE | KELLEY STOLTZ
JEAN-JACQUES PERREY | PALACE OF LIGHT
ISSUE 70 • £5.50

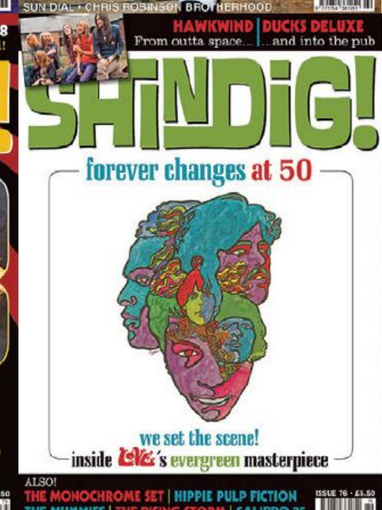

CAPTAIN BEEFHEART | PP ARNOLD
Safe As Milk re-opened | Lost masterpiece
SHINDIG!
THE ROLLING STONES
2,000 Light Years From Home
The Making Of Their Satanic Majesties Request
ALSO!
THE LOST | THE CLIENTELE | THE SOLARFLARES
TREVOR BURTON | PENTANGLE | AUSSI PSYCH
COLORAMA | COVEN | MARY EPWORTH
ISSUE 71 • £5.50


THE TROGGS | BRIAN ENO
A Summer Of Hate | The Maverick '70s
SHINDIG!
EXCLUSIVE NEW INTERVIEW!
Black Sabbath
Into The Darkness: The Early Days
ALSO!
PEARLS BEFORE SWINE | JANIS IAN | THE TUBES
JOSS COPE | THE WOGGLES | FLAMIN' GROOVIES
ISSUE 72 • £5.50

LEE HAZLEWOOD | LINDA LEWIS
The life of a legend | London hippie soul
SHINDIG!
RONNIE LANE
ROCK 'N' ROLL GYPSY
FROM STADIUMS TO CIRCUS TENTS
Also in this issue:
KALEIDOSCOPE | GRAHAM GOULDMAN | STRAY
GILLIAN HILLS | JIMMY WEBB | SERGE GAINSBOURG
ISSUE 73 • £5.50


THE MOODY BLUES | THE POPPY FAMILY
Back to the future | Out of the darkness
SHINDIG!
OUR BEST OF 2017
The doors
STRANGE DAYS ARE HERE AGAIN
INSIDE THE MAKING OF THEIR LEGENDARY STUDIO ALBUMS WITH PRODUCER BRUCE BOTNICK
ALSO!
ZOOT MONEY | MORTIMER | FOLK-HORROR
MAXAYN | THE EASYBEATS | ROBERT WYATT
ISSUE 74 • £5.50

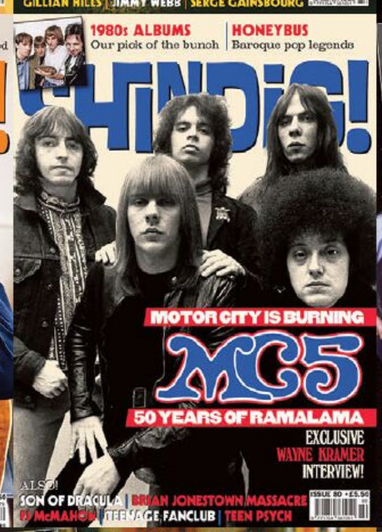
JON SAVAGE'S EXCLUSIVE GUIDE TO '68
Psychedelia, country-rock, soul and beyond!
SHINDIG!
1968 • 50 YEARS ON
WE CELEBRATE 12 MONTHS OF REVOLUTION, CHANGE AND WILDLY ECLECTIC MUSICAL MAGIC WITH
JONI MITCHELL, THE TEMPTATIONS, THE BEATLES, THE HERD
AND A CAST OF THOUSANDS
ALSO!
CHRIS HILLMAN | THE SUPREMES | POP CINEMA
BANANA SPLITS | WORLD PSYCH | TROPICALIA
ISSUE 75 • £5.50


HAWKWIND | DUCKS DELUXE
From outta space... | ...and into the pub
SHINDIG!
forever changes at 50
we set the scene!
inside Love's evergreen masterpiece
ALSO!
THE MONOCHROME SET | HIPPIE PULP FICTION
THE MUMMIES | THE RISING STORM | CALIBRO 35
ISSUE 76 • £5.50

JOHNNY HALLYDAY | PAUL BUTTERFIELD
Flirts with psychedelia | Blues with Bloomfield
SHINDIG!
otis isaac booker t
behind the doors of
stax studio
with those who were there
ALSO!
PROCOL HARUM | ANDY POWELL | EDDIE PILLER
JONATHAN WILSON | THE PANDORAS | GLORIA
ISSUE 77 • £5.50

UK COUNTRY-ROCK | THE ASSOCIATION
Our guide to the hot 20 | Breaking away in '69
SHINDIG!
BOWIE IN '68
THE LONG ROAD TO GROUND CONTROL
ALSO!
ROBYN HITCHCOCK | PETE BROWN | THE DAMNED
MARTHA REEVES | THEE HYPNOTICS | THE WHO
ISSUE 78 • £5.50

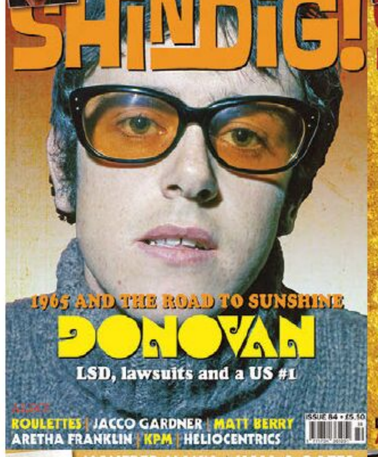
MOBY GRAPE | BRIAN JAMES
SF saviours take flight | Life before The Damned
SHINDIG!
GRUFF RHYS
ORCHESTRAL ADVENTURES WITH POP'S FRONTER MAN
ALSO!
JOHN HOWARD | GARY BROOKER | THE CHOIR
RYLEY WALKER | MAGIC NUMBERS | RESONARS
ISSUE 79 • £5.50

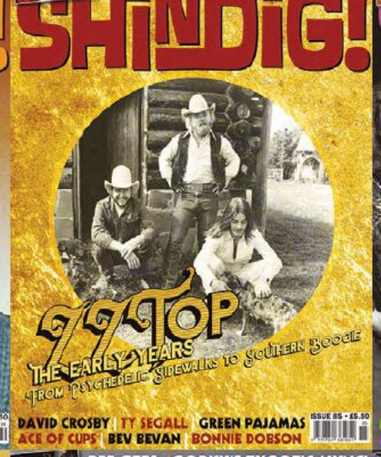

1980s ALBUMS | HONEYBUS
Our pick of the bunch | Baroque pop legends
SHINDIG!
MOTOR CITY IS BURNING
MC5
50 YEARS OF RAMALAMA
EXCLUSIVE WAYNE KRAMER INTERVIEW!
ALSO!
SON OF DRACULA | BRIAN JONESTOWN MASSACRE
DJ McMAHON | TEENAGE FANCLUB | TEEN PSYCH
ISSUE 80 • £5.50

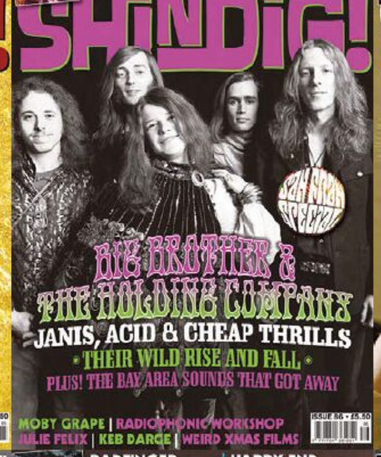
STEVE MILLER BAND | TWICE AS MUCH
Psychedelic future blues | Lost UK harmony-pop
SHINDIG!
DRUG BUSTS! IN-FIGHTING! ANGRY SOUTHERN COPS! COUNTRY-ROCK!
THE LAST DAYS OF ROCK'S FIRST SUPERGROUP
Buffalo Springfield
ALSO!
WOODFALL FILMS | THE ELECTRIC PRUNES
JONATHAN RICHMAN | THE CORAL | FRENCH PSYCH
ISSUE 81 • £5.50

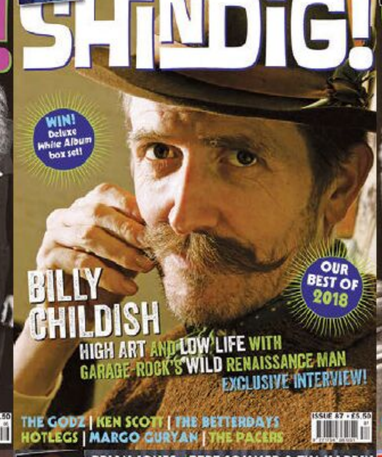
THE ACTION | MANFRED MANN
Still holding on | From purists to chart-toppers
SHINDIG!
OVER THE MOON IN '68
WHY THE SMALL FACES FLAKED OUT
1lb Box
ALSO!
MAN | MARC JONSON | LALOMIE WASHBURN
STANLEY DORFMAN | FICKLE PICKLE | TUNNG
ISSUE 82 • £5.50

THE LEMON TWIGS | CCR
Too cool for school | From garage to swamp
SHINDIG!
A SOUTHERN BELLE ABROAD: HOW
BOBBIE GENTRY
BECAME A SENSATION IN THE UK
ALSO!
CHRIS BELL | CIRCULUS | BRENT RADEMAKER
BERGEN WHITE | PARQUET COURTS | PRIMEVALS
ISSUE 83 • £5.50

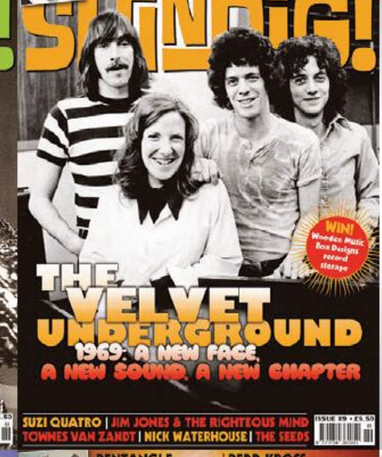

PAUL WELLER | THE GUESS WHO
The meanings of life | Canadian rockers reborn
SHINDIG!
1965 AND THE ROAD TO SUNSHINE
DONOVAN
LSD, lawsuits and a US #1
ALSO!
ROULETTES | JACCO GARDNER | MATT BERRY
ARETHA FRANKLIN | KPM | HELIOCENTRICS
ISSUE 84 • £5.50


JETHRO TULL | IAIN MATTHEWS
Their sunshine days | Northern comfort
SHINDIG!
ZZ TOP
THE EARLY YEARS
FROM PSYCHEDELIC SIDEWAYS TO SOUTHERN BOOGIE
DAVID CROSBY | TY SEGALL | GREEN PAJAMAS
ACE OF CUPS | BEV BEVAN | BONNIE DOBSON
ISSUE 85 • £5.50

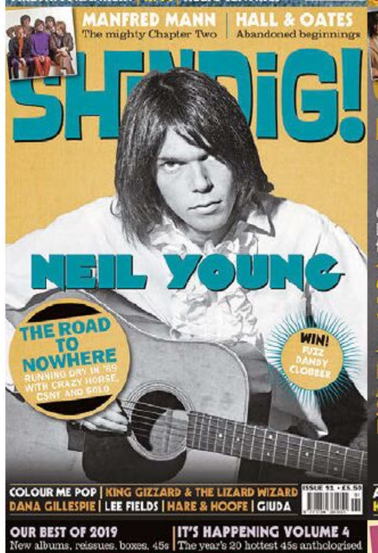

MARTY BALIN | BLUE CHEER
Unpublished interview! | The birth of heavy
SHINDIG!
BIG BROTHER & THE HOLDING COMPANY
JANIS, ACID & CHEAP THRILLS
• THEIR WILD RISE AND FALL •
PLUS! THE BAY AREA SOUNDS THAT GOT AWAY
ALSO!
MOBY GRAPE | RADIOPHONIC WORKSHOP
JULIE FELIX | KEB DARGE | WEIRD XMAS FILMS
ISSUE 86 • £5.50

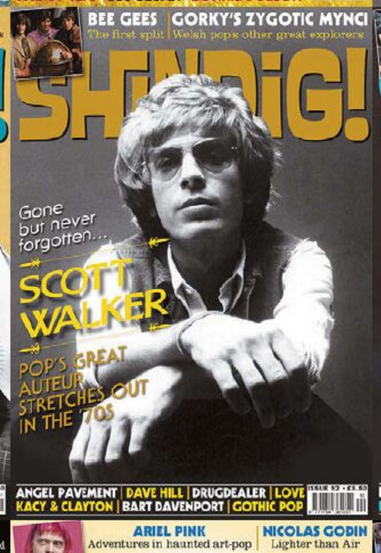

THE ROLLING STONES | THE LONG RIDERS
Banquets and circuses | Back in the union
SHINDIG!
WIN! Deluxe White Album box set!
OUR BEST OF 2018
BILLY CHILDISH
HIGH ART AND LOW LIFE WITH GARAGE-ROCK'S WILD RENAISSANCE MAN
EXCLUSIVE INTERVIEW!
ALSO!
THE GODZ | KEN SCOTT | THE BETTERDAYS
HOTLEGS | MARGO GURYAN | THE PACERS
ISSUE 87 • £5.50

THE SEARCHERS | EPIC SOUNDTRACKS
Liverpool's second band | A true sleeping star
SHINDIG!
Dusty
THE ROAD TO MEMPHIS... AND BACK AGAIN
50 YEARS OF HER MASTERPIECE
ALSO!
PAUL ROLAND | THE FREEDOM | JODY STEPHENS
THE STAIRS | MICHAEL CHAPMAN | THE CORDS
ISSUE 88 • £5.50


BOBBY FULLER | DR STRANGELY STRANGE
Outside The Law | Strange folk experiments
SHINDIG!
WIN Wooden Music Box Designs record storage
THE VELVET UNDERGROUND
1969: A NEW FACE
A NEW SOUND, A NEW CHAPTER
ALSO!
SUZI QUATRO | JIM JONES & THE RIGHTEOUS MIND
TOWNES VAN ZANDT | NICK WATERHOUSE | THE SEEDS
ISSUE 89 • £5.50

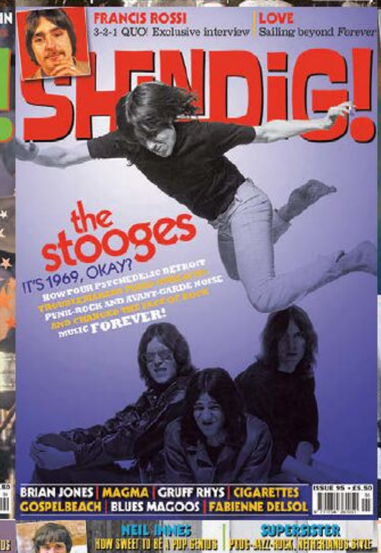
Bertrand Burgalat | The Class Of 2019
Pop genius at work | Dig the new breed
SHINDIG!
ÉDITION SPÉCIALE
WIN! HIPSVILLE A GO-GO tickets!
Françoise Hardy
FRENCH POP'S POSTER GIRL
REBORN FOR THE '70s
ALSO!
JANKO NILOVIC | RENOMA | MICHEL MAGNE
FOXYGEN | ELI REED | THE COMET IS COMING
ISSUE 90 • £5.50

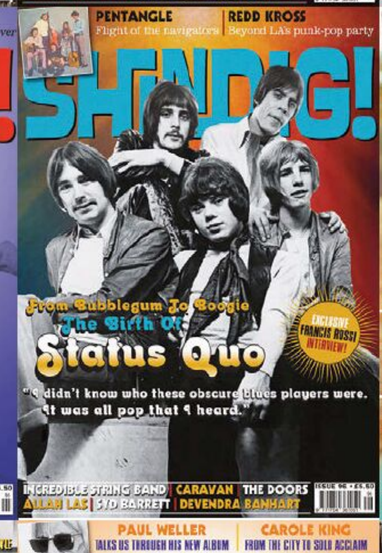

MANFRED MANN | HALL & OATES
The mighty Chapter Two | Abandoned beginnings
SHINDIG!
NEIL YOUNG
THE ROAD TO NOWHERE
RUNNING DRY IN '80 WITH CRAZY HORSE, CSNY AND SOLO
WIN! FUZZ, DANDY CLOBBER
ALSO!
COLOUR ME POP | KING GIZZARD & THE LIZARD WIZARD
DANA GILLESPIE | LEE FIELDS | HARE & HOOFE | GIUDA
ISSUE 92 • £5.50

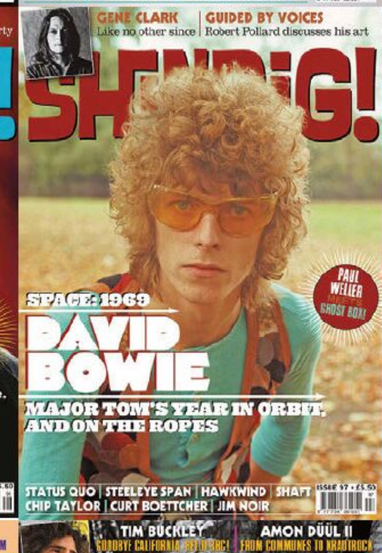

BEE GEES | GORKY'S ZYGOTIC MYNCI
The first split | Welsh pop's other great explorers
SHINDIG!
Gone but never forgotten...
SCOTT WALKER
POP'S GREAT AUTEUR STRETCHES OUT IN THE '70s
ALSO!
ANGEL PAVEMENT | DAVE HILL | DRUGDEALER | LOVE
KACY & CLAYTON | BART DAVENPORT | GOTHIC POP
ISSUE 93 • £5.50

BADFINGER | HAPPY END
The fame before the fall | Japan's folk-rock enigma
SHINDIG!
BRIAN JONES
the crown prince of pop remembered 50 years on
ALSO!
ROKY ERICKSON | TYRANNOSAURUS | KIT SEBASTIAN
KAK | '70s POWERPOP | ROSALIE CUNNINGHAM
ISSUE 94 • £5.50

BRIAN JONES | BERT SOMMER & TIM HARDIN
The fallen stars | Woodstock's untamed troubadours
SHINDIG!
BAND ON THE RUN
SWEET
HOW GLAM'S POSTER BOYS KICKED OUT THE JAMS!
ALSO!
BADFINGER | MIKE McGEAR | RICHARD HAWLEY
PP ARNOLD | TEMPLES | LEE MOSES | RAY DAVIES
ISSUE 95 • £5.50


FRANCIS ROSSI | LOVE
3-2-1 QUO' Exclusive interview | Sailing beyond Forever
SHINDIG!
the stooges
IT'S 1969, OKAY?
HOW FOUR PSYCHEDELIC DETROIT TROUBLEMAKERS INVENTED PUNK-ROCK AND AVANT-GARDE NOISE AND CHANGED THE COURSE OF ROCK MUSIC FOREVER!
ALSO!
BRIAN JONES | MAGMA | GRUFF RHYS | CIGARETTES
GOSPELBEACH | BLUES MAGOOS | FABIENNE DELSOL
ISSUE 96 • £5.50


PENTANGLE | REDD KROSS
Flight of the navigators | Beyond LA's punk-pop party
SHINDIG!
From Bubblegum To Boogie
The Birth Of
Status Quo
"We didn't know who these obscure blues players were. It was all pop that I heard."
EXCLUSIVE FRANCIS ROSSI INTERVIEW!
ALSO!
INCREDIBLE STRING BAND | CARAVAN | THE DOORS
ALAN LAD | SYD BARRETT | DEVENDRA BANHART
ISSUE 97 • £5.50


GENE CLARK | GUIDED BY VOICES
Like no other since | Robert Pollard discusses his art
SHINDIG!
SPACE: 1969
DAVID BOWIE
MAJOR TOM'S YEAR IN ORBIT, AND ON THE ROPES
PAUL WELLER on GHOST BOX!
ALSO!
STATUS QUO | STEELEYE SPAN | HAWKWIND | SHAFT
CHIP TAYLOR | CURT BOETTCHER | JIM NOIR
ISSUE 98 • £5.50

OUR BEST OF 2019
New albums, reissues, boxes, 45s
IT'S HAPPENING VOLUME 4
The year's 20 hottest 45s anthologised
SHINDIG!
NEW AND EXCLUSIVE INTERVIEWS!
1969
THE PARTY'S OVER: FAREWELL TO THE '60S
WITH RITA COOLIDGE, THE FLYING BURRITO BROTHERS, MOTT THE HOOPLE, FAIRPORT CONVENTION AND FRIENDS
ALSO!
WHITE NOISE | ISOBEL CAMPBELL | THE JAY VONS
THE BYRDS | THE BAND | FLEUR | WEIRD XMAS SONGS
ISSUE 99 • £5.50

ARIEL PINK | NICOLAS GODIN
Adventures in haunted art-pop | Lighter than Air
SHINDIG!
ELTON JOHN
SEARCHING FOR DIRECTION
HOW A BLUES FAN, TIN PAN ALLEY POP HACK AND SESSION PIANIST FOUND HIS WAY
PLUS
DON SHINN
THE HANGING STARS
BILL FAY
CALIBRO 35
ANDY BLADE
THE LEFT BANKE
WHYTE HORSES
ISSUE 100 • £5.50

ANDY PARTRIDGE & ROBYN HITCHCOCK
English pop's perennial outsiders together at last
SHINDIG!
Going Out: On The Back Of The Bus With
SUPERGRASS
EXCLUSIVE INTERVIEWS!
WE ARE 100!
Shindig!'s evolution from garage/psych fanzine to champion of the best music from the past, present and future
PLUS
NICK HAEFFNER
ANNA KARINA
NICO
THE SOUNDCARRIERS
JUNIORE
DEWOLFF
ISSUE 101 • £5.50

TANGERINE DREAM | THE BOX TOPS
Electronic pioneers revisited | Alex Chilton's teen pop-soul legends
SHINDIG!
SURF'S UP!
THE BEACH BOYS
BROTHERLY LOVE IN THE '70s
15-track HYPNOTIC BRIDGE sampler!
ALSO!
CHRIS DARROW • STEVEN VAN ZANDT
THE LEFT BANKE • JONATHAN WILSON • KING KHAN
CORNERSHOP • THE STONE PONEYS • MGMT
ISSUE 102 • £5.50

NEIL INNES | SUPERBITCH
How sweet to be a pop genius | Proto-jazz-rock, Netherlands style
SHINDIG!
FOLK, BAROQUE & ROLL WITH...
THE BEAU BRUMMELS
SAN FRANCISCO'S POP PIONEERS
MASSIVE EXPANDED CHEAPAH! BUNDLE!
ALSO!
ROD McKUEN • THE HOLLIES • CAT STEVENS
GRAHAM DAY • THE RAIN PARADE • ESPERS
THE SONIC DAWN • MICHAEL RAULT • JACK SHARP
ISSUE 103 • £5.50

PAUL WELLER | CAROLE KING
TALKS US THROUGH HIS NEW ALBUM | FROM THE CITY TO SOLO ACCLAIM
SHINDIG!
OUT OF THE RAIN, INTO THE SUNSHINE
ERIC BURDON & THE ANIMALS
PSYCHEDELIC ERIC: HOW AN ANIMAL RELEASED HIS MIND
ALSO!
MIKE HURST • AMANDA TRIER
IAIN MATTHEWS • FRANCE GALL • TIM BURGESS
EIGHTEENTH DAY OF MAY • ROY WOOD
ISSUE 104 • £5.50

TIM BUCKLEY | AMON DÜÜL II
Forgotten California genius | From communes to krautrock
SHINDIG!
CRIME, REDEMPTION AND HEAVENLY MUSIC
THE IMPROBABLE STORY OF
JUDEE SILL
GABRIELLE STAKE
ALSO!
THE VAPORS • GREG PREVOST • SONIC BOOM
1970 YORKSHIRE FOLK, BLUES & JAZZ FESTIVAL
THE ASSOCIATION • PLUSH • BANANAGUN
ISSUE 105 • £5.50

THE PRETTY THINGS | SKIP BIFFERTY
S.F. SORROW IN THEIR OWN WORDS | UK PSYCH'S LOVED-UP UNDERDOGS
SHINDIG!
UK PSYCH SPECIAL!
HITTLE GAMES IN MUDDY WATER
THE YARDBIRDS
THE CONFESSED SCHIZOPHRENIA OF THEIR FINAL FRIGHT
ALSO!
BOEING BUYEEN & THE BEAUTIFUL SOUP
VINCE MELOUNEY • JULY • THE HOLLIES
ALSO FEATURING THE LEMON TWIGS • UN SKELLY • RAZORCUTS • LEAH SEVIOR
ISSUE 106 • £5.50

MARC BOLAN | THE CYRKLE
INTERSTELLAR SOUL TO PUNK GODFATHER | BEATLES/PAUL SIMON-APPROVED POP
SHINDIG!
MARSHA HUNT
SPELLBINDING ACTRESS WITH A PSYCHEDELIC SOUL-ROCK EDGE
EXCLUSIVE INTERVIEW!
ALSO!
FANNY • SHIRLEY COLLINS • SPIRIT
BRIAN PROTHEROE • EL GOODO • COLORAMA
LITTLE RICHARD • KIT SEBASTIAN • GREEN SEAGULL
ISSUE 107 • £5.50

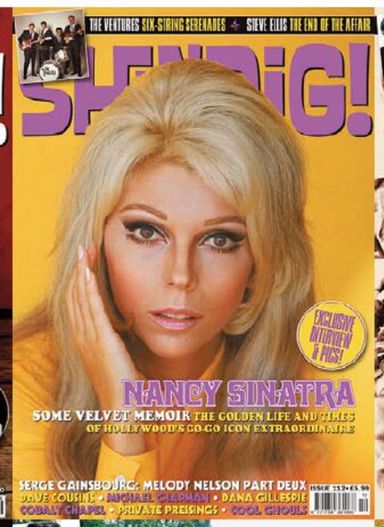
KEITH WEST | PILOT
EXCERPT FROM TOMORROW... TODAY! | FLYING HIGH WITH THE POP MAGICIANS
SHINDIG!
The Egos Have Landed
The Rise And Fall Of "The American Beatles" and Déjà Vu at 50
CROSBY, STILLS NASH & YOUNG
ALSO!
SUSAN CARTER • ROY BUDD • DAN PENN
EMITT RHODES • JACK NITZSCHE • LITTLE BARRIE
PAUL MOLLOY • MATT BERRY • LOVE
ISSUE 108 • £5.50

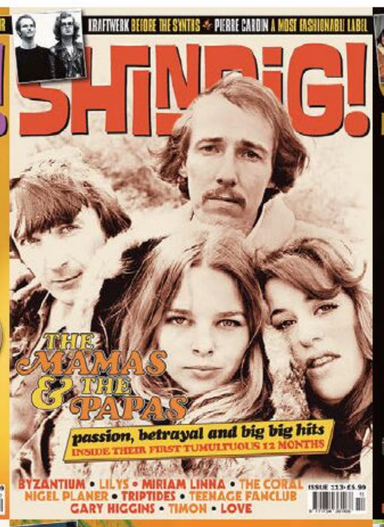
THIRD EAR BAND | THE KURSAAL FLYERS
A most alchemical brotherhood | Out of the pub and onto your TV!
SHINDIG!
EXCLUSIVE INTERVIEW!
THE WHIZZ KID UNCHAINED
Casting spells in the early '70s with
Todd Rundgren
ALSO!
MORT GARSON • DORY PREVIN • EDDIE FLOYD
BOBBIE GENTRY • DENIZ TEK & JAMES WILLIAMSON
THE TYDE • THE BUDOS BAND • SPOOKY PSYCH-FOLK
ISSUE 109 • £5.50

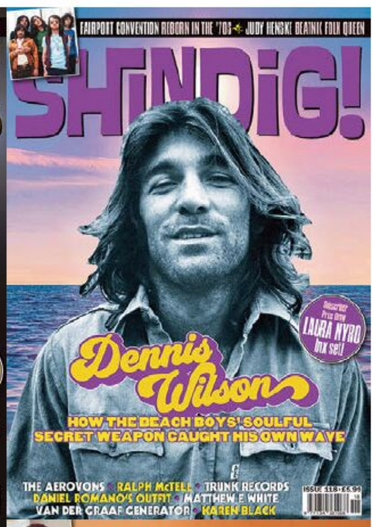
TREES EVERGREEN ACID-FOLK • NEU! THEIR MOTORIK JOURNEY
SHINDIG!
"THERE'S SOME SORT OF GUERRILLA WARFARE PSYCHOLOGICAL WARFARE GOING ON"
THE BYRDS
THE TROUBLED FLIGHT THAT LED TO THEIR MASTERPIECE YOUNGER THAN YESTERDAY
ALSO!
BABY HUEY • ANDY BELTOON • DANIEL ROMANO
RICHARD KRAUTIGAN • URIAH HEEP • VAN DUREN
OF ARROWE HILL • ANDY BELL • ELP
ISSUE 110 • £5.50

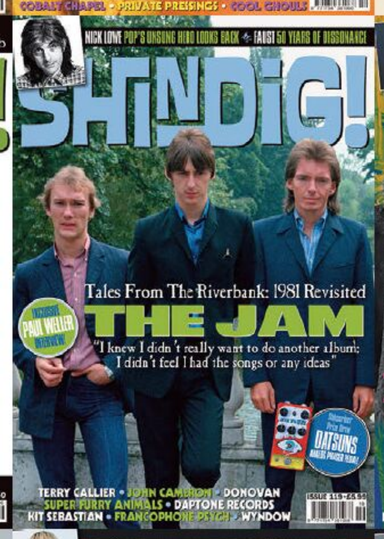
PRETTY THINGS PARACHUTE AT 50 • BEACHWOOD SPARKS COUNTRY SUNSHINE
SHINDIG!
"WE DIDN'T WANT TO BE A COPYCAT VERSION OF ANY BAND"
1969: THE CORONATION AND ABDICATION OF
KING CRIMSON
THE BEST OF 2020 NEW ALBUMS, REISSUES, BOX SETS, 45s AND MORE!
ALSO!
CAMILLE YARBROUGH • RAB NOAKES
JOEY MOLLAND • KELLEY STOLTZ • AMERICA
BEAUTIFY JUNKYARDS • ANTHONY MOORE
ISSUE 111 • £5.50

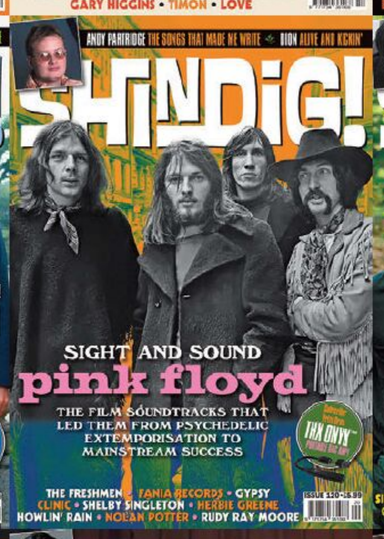
SERGE & JANE MELODY NELSON AT 50 • THE FIRST CLASS BOYS ON THE BEACH
SHINDIG!
PHOTO COURTESY OF
SLY & THE FAMILY STONE
AN ERA IN THE RUN TO RIOT
PLUS! OUR ALTERNATE HISTORY OF '71 AT 33⅓ RPM
SUZANNE HAM! • WIZZ JONES • SYD BARRETT
UNITED STATES OF EXISTENCE • IAN & SYLVIA
GHOST PUNK ORCHESTRA • THE BANGLES
ISSUE 112 • £5.50

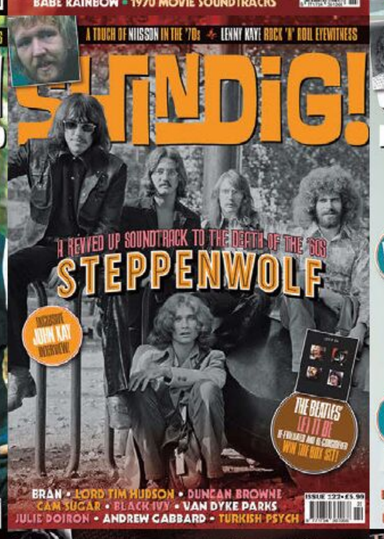


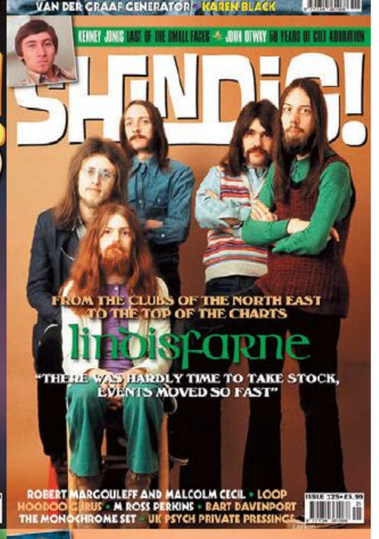


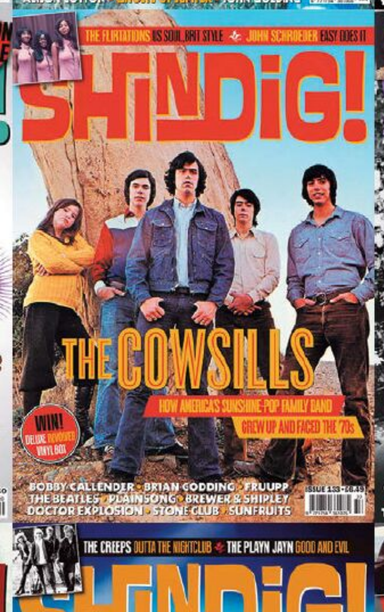


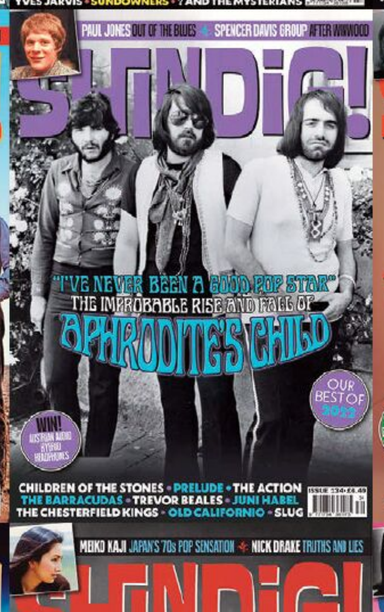


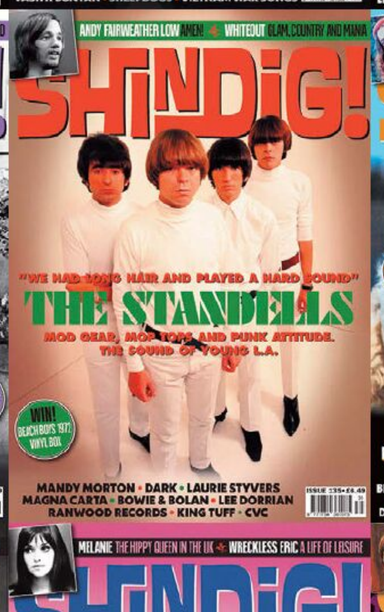


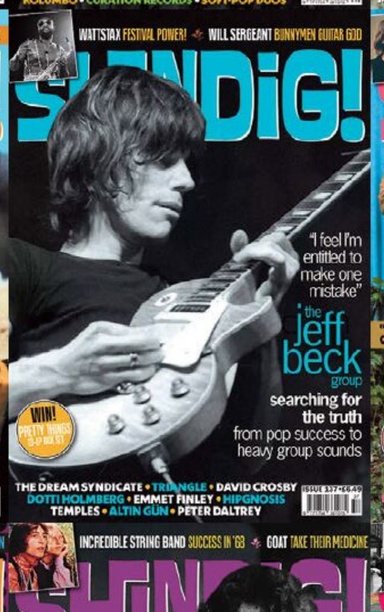


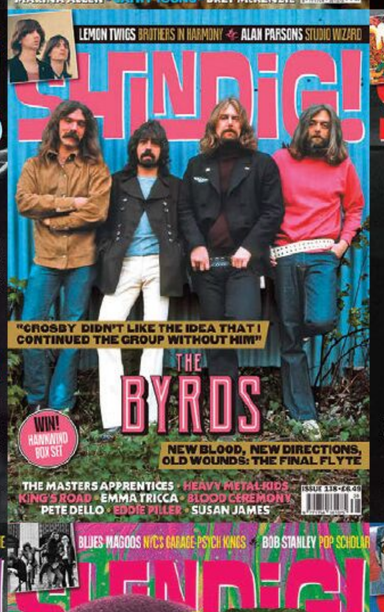


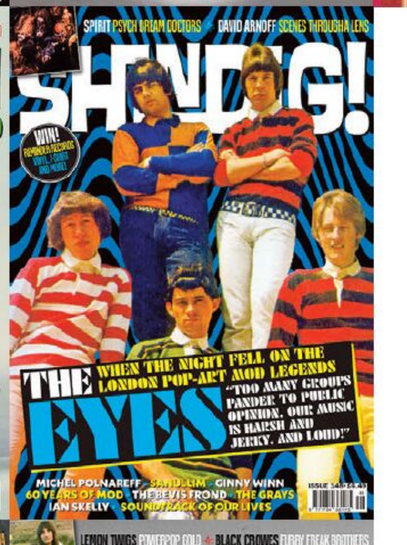












ALL of the content of ALL of these issues is available to you when you subscribe.

Visit
silverbackpublishing.rocks/product/subscription/
or scan the QR code
TODAY!

TIMES HAVE CHANGED

Shindig!'s growth from garage and psych-obsessed upstarts to wide-eyed champions of eclectic, global sounds can be charted by its choice of its writers' best new albums over the last 30 years.

JON 'MOJO' MILLS and **ANDY MORTEN** nostalgically revisit those selections and offer fresh words on all 30

1994

The Swingin' Neckbreakers

Live For The Buzz (Telstar)

Trenton, New Jersey's The Swingin' Neckbreakers' debut album *Live For Buzz* is a blast from start to finish, akin to doing 70 with the roof down. Consisting of pile-driving rhythm section brothers John and Thomas Jorgenson (Thomas also sings) and guitarist Shaggy, the Neckbreakers offered garage band angst boiled down to its base element. Bunker Hill's 'The Girl Can't Dance' and The Sonics' 'Boss Hoss' are their ground zero. Band originals like the pro-drugs rally 'Live For Buzz' and 'You' (featuring Dave Amels on organ) are even better.

1995

The Aardvarks

Bargain (Delerium)

London's prime purveyors of '60s freakbeat/psych-pop managed too few releases during their 15-plus year lifetime, with this sole album effectively hoovering up previously released singles and a hugely impressive selection of new material. While their mod and R&B contemporaries largely played it safe, The Aardvarks thought nothing of closing each side of *Bargain* with a superbly realised Vaudevillian Kinks pastiche and an epic five-minute ballad that could've come straight out of the Robin Gibb songbook.

1996

The Mystreated

This Is... (Twist)

This 10-inch mini-album was the cult UK garage/folk-punk quartet's fourth long-player, and their third for Twist, which began with in-the-red 1992 debut *10 Boss Cuts*, produced by Billy Childish and released on his own Hangman imprint. *This Is...* also saw the return of original guitarist Dom Bennett, who brought a more honed jangle. Over the course of their albums and singles, including a *Live At The BBC* EP, The Mystreated's grasp of '60s garage, folk-rock and psych was as pure as you could get. Some wise people like Mark Radcliffe and us were listening.

1997

Thee Cybermen

Strange And Cruel (Alopecia)

Whilst Britpop was imploding and the nu-garage approach of The White Stripes and numerous other Detroit acts was starting to usher in a new sound, the denizens of Toe Rag Studio in east London were creating honest beat music, without the need to reinvent the wheel. Goodtime Welsh border trio Thee Cybermen were schooled on the Medway bands and purveyors of quality '60s beat *a la* early Beatles and Kinks, with the odd US garage and surf inflection. Beyond niche fanzines and a few worthy radio deejays, Thee Cybermen were sadly unsung.

1998

Bronco Bullfrog

Bronco Bullfrog (Twist)

Bronco Bullfrog's debut (and best?) album took their love of '60s pop and psych to new heights, adding both heft and emotion, resulting in a near-perfect set. Jam and Who-esque power chord-laden anthems, sensitive ballads and even all-out early '70s rock and country-rock are handled with aplomb. Andy Morten became co-ed at *Shindig!*, supporting music in words and pictures rather than schlepping around Europe in a van with his drums. Like many acts here, the Broncos never courted the big time, but all who've heard them hold the energetic trio dearly.

1999

The Greenhornes

Gun For You (Prince)

As garage music moved away from the purist R&B and *Pebbles* style that the '80s revival bands stuck to, the term became stretched to the maximum. Ohio's Greenhornes, however, came across like The Animals and possessed no need to amp it up, overdo it, or put a new spin on the source material. Like their English predecessors, these were young white boys versed in the blues and soul. The whole approach is pure 1965. Craig Fox has a magnificent voice and the ensemble playing, both in energy and chops, was as assured and lively as that of the original era.

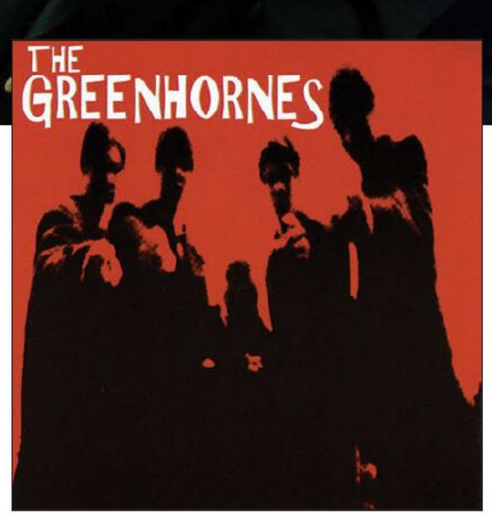
2000

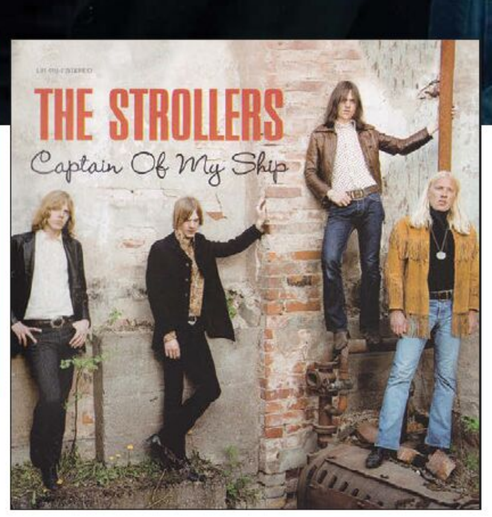
The Strollers

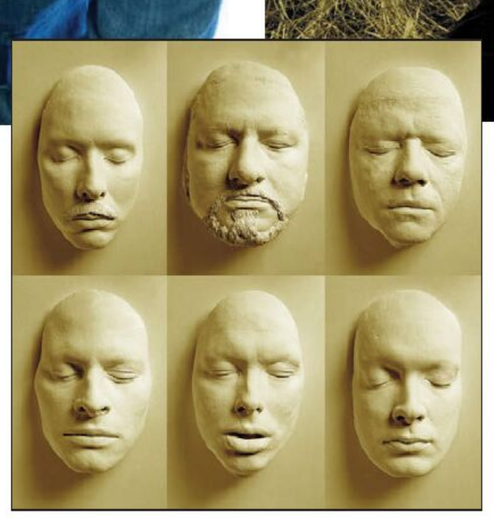
Captain Of My Ship (Low Impact)

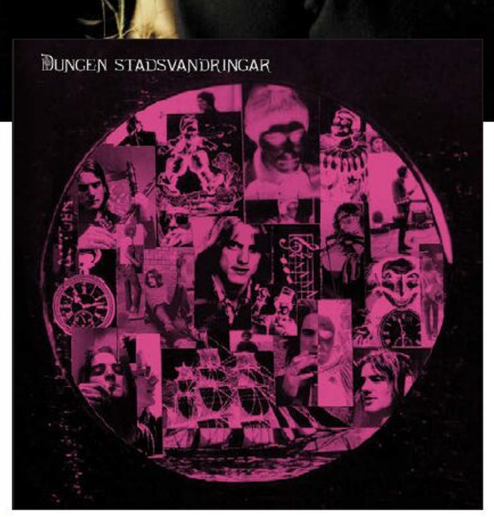
Although it was the first year of the 21st century, Sweden's The Strollers knew how they wanted to look and sound, and it had nothing to do with the time in which they existed. Their second album, after the previous year's *Falling Right Down*, builds on their taut fuzz and combo organ sound, combining the dark melodic trills of The Music Machine with slower, moodier songs. The Strollers carried on the Swedish garage legacy to a new legion of fans too young for The Creeps and Crimson Shadows. Mathias Lilja is undoubtedly one of the genre's all-time great vocalists. Fact.

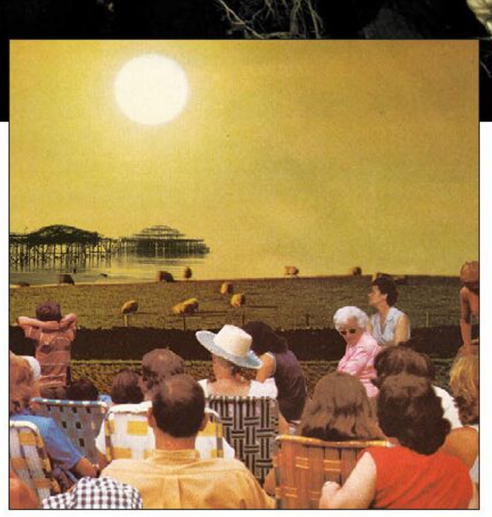
Early recipients of the *Shindig!* love. Clockwise from top left: The Aardvarks, Bart Davenport, The Strollers, The Eighteenth Day Of May











2001

The Soundtrack Of Our Lives

Behind The Music (Telegram)

Following 1998's sprawling, occasionally unfocussed *Extended Revelation (For The Psychic Weaklings Of The Western Civilization)*, SOOL dialled down the space-rock and upped the classic rock songwriting for album #3. With their freak flag flying high (not to mention those Who and Stones moves in plain sight) the Swedish six-piece distilled their wayward energy and vision into 15 of their most cherished, economical songs. Even US TV appearances, a Grammy nomination and an Oasis tour support couldn't tame them.

2002

Dungen

Stadsvandringar (Virgin)

The third Swedish band on the trot, proving something psychedelic was definitely in the Scandinavian water supply – *Shindig!* was very thankful. *Stadsvandringar* was the second album from the pen of the prestigious Gustav Ejstes. A daring record centred around Swedish progressive folk and jazz-rock of the '70s, it's as good as anything that went before. Dungen undoubtedly helped pave the way for more adventurous reissues and were the gateway drug for future nu-psych acts like Tame Impala. Prog, ambition and complexity were no longer dirty words.

2003

Bart Davenport

Game Preserve (Antenna Farm/Mushroom Pillow)

As a revered Bay Area singer in purist blues-mods The Loved Ones, Bart Davenport spread his wings with new band The Kinetics before starting out as a solo artist. *Game Preserve* was his second album, deftly recorded in analogue, inspired by his mother's classic west coast albums, Love, contemporary bootcut city cowboys The Beachwood Sparks, and sunshine-pop. His version of 'My Brother Woody' is note perfect and the best Free Design cover you'll hear. How this album isn't widely known is a joke, but that's why you're reading *Shindig!*

2004

The Uncle Devil Show

A Terrible Beauty (P3 Music)

Far from being another garage album (despite the Strangeloves-aping cover photo) The Uncle Devil Show's sole outing turned out to be the work of Del Amitri's Justin Currie and KMO's Kevin and Jim McDermott. Freed of their regular paymasters and obligations, the Scottish trio cut this kaleidoscopic, heartfelt, occasionally profane love letter to classic pop songwriting using pseudonyms and a home-made studio. Tongues may be wedged into cheeks but there's no denying the potency of the flawless music within.

2005

The Eighteenth Day Of May

The Eighteenth Day Of May (Hannibal)

It's not that long ago that the notion of young, hip multi-instrumentalists forming a part-traditional/part-progressive folk-rock band in the classic '70s mould seemed like a wilfully odd thing to do. Nowadays, you can't move for them. The EDOM brought a knowing, post-punk perspective and a love of '60s psychedelia to their re-imaginings of folk standards and authentic originals that kicked open the doors for many and still sounds fresh and green today. While their candle burned briefly but brightly, they begat The Hanging Stars and Left Outsides.

2006

The Raconteurs

Broken Boy Soldiers (XL/Third Man)

Remember when Jack White was cool? So cool in fact that he put together a shit-hot four-piece, sharing songwriting duties with powerpop maven Brendon Benson, and instrumental heft with The Greenhornes' rhythm section of Patrick Keeler and Jack Lawrence (see earlier) for a mercurial first album that even they couldn't follow up. The garage roots are evident of course, but there are nods to The Pretty Things' '60s psychedelic period and Led Zeppelin's bludgeoning riff-rock across this set of concise, playable songs.

2007
Jim Noir
Jim Noir (My Dad Recordings)
With his music heard on, amongst many other outlets, BBC Radio 4 ('My Patch' is the theme for comedy panel show *The Unbelievable Truth*) and featured on the 2006 Adidas World Cup television advert ('Eany Meany'), Jim Noir never had to become a pop star to earn a living. His second album builds on the same ear candy with which he made his name: melodic electronic bedroom recordings imbued with a '60s psych-pop sensibility. Combining the "Then" and "Now", Noir's music may best be described as technicoloured kitchen sink. Sweet, mournful, very northern. A hybrid that works so well.

2008
The Magnificent Brotherhood
The Magnificent Brotherhood
(World In Sound/Magnificent Music)
Coming from a mindset at odds with most self-professed garage-psych bands of the era, this Berlin quartet clearly painted themselves on stage at The Matrix or Longshoremen's Hall in San Francisco circa January 1967, peddling a high-octane brand of harped-up Quicksilver/Love/Dead-inspired acid R&B, complete with ragged harmonies and John Cipollina guitar trills. We included 'Lifetime' on our 2009 cover freebie CD *Shindig! Presents It's Happening! Vol 1*.

2009
White Denim
Fits (Full Time Hobby)
The term "garage-rock" may have been thrown at this incredibly proficient trio from Austin, Texas, but they really were, and are, a lot more than that. Borrowing from funk, jazz, hardcore, psychedelic, prog, heavy-rock... you name it, James Petralli, Steve Terebecki and Josh Block sound resoundingly confident, fresh and demanding on second album *Fits*. The opening brace of cuts alone sound like The MC5 and Spirit if they'd been schooled in the same era as these open-minded and open-ended guys. Incendiary stuff.

2010
Race Horses
Goodbye Falkenburg (Fantastic Plastic)
Previously trading under the Radio Luxembourg moniker, Race Horses emerged with their psych-pop smarts intact and a quest to carry forth the quirky experimental pop that Super Furry Animals and Gorky's Zygotic Minci had broken out with. This time, the '60s love affair (the records that the group was listening to during the making of the album are listed) are carried through the odd-boy pop of Sparks into Elephant Six. Daffy, infectious indie-pop, really. And so delightfully Welsh.

2011
The Apricot
A Forestful Of Threes (Voices Of Wonder)
This was the first year we asked our writers to vote for their annual highlights. That year's winner was the sole outing by The Apricot, a Norwegian supergroup of sorts, featuring members of Skambankt, Cato Salsa Experience, Peter Berry & The Shake Set and other retro travellers. Together they crafted a superbly nuanced and authentic homage to '60s psychedelic pop that far outstripped its influences, sadly never to be repeated.

2012
Admiral Sir Cloudesley Shovell
Don't Hear It… Fear It! (Rise Above)
Leading the charge in the revival of Vertigo/Dawn/Harvest/Chiswick-era scuzz-rock was this Hastings trio. Their debut remains a primeval rush of heavy riffs and crashing drums on which Buffalo and AC/DC fight Edgar Broughton and Motörhead in a deserted roadside diner. Three albums, a pile of singles and line-up changes followed but this first outpouring remains a thrilling listen in all its gatefold glory.

2013
Hidden Masters
Of This & Other Worlds (Rise Above)
Another tantalising one-off. Power trio Hidden Masters were forged in Glasgow's rich, labyrinthine scene and served with Bangtwister, The Needles and Trembling Bells among others. Their sole long-player still stuns, pitting dense arrangements and incendiary musicianship against melodic songs and an absolute command of the shape-shifting psych-rock that underpins their sound. We included 'Into The Night Sky' on *Shindig! Presents It's Happening! Vol 1*.

2014
Temples
Sun Structures (Heavenly)
Having grown across four albums, TV appearances, festival headlines and the patronage of many fellow musicians not to mention being deigned the poster boys of nu-psych and continually compared to Tame Impala
it's easy to forget that Temples' first album is still only 10 years old, and its dreamy alchemy of T Rex, krautrock and Ennio Morricone was somewhat ahead of the curve. So good they even released a remix album!

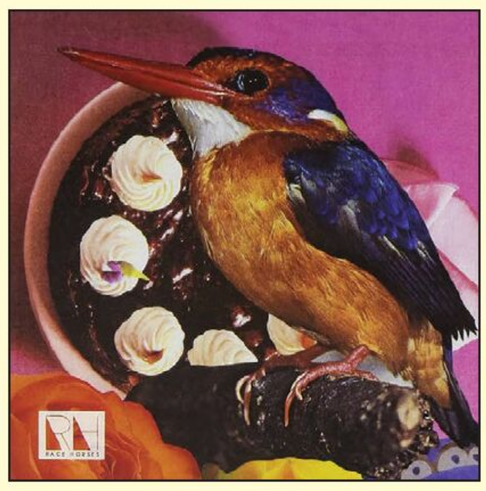
2015
Nicolas Godin
Contrepoint (Because Music)
Having captivated many with their retro-futurist electronic pop, AIR bowed out with sprawling, ambient 2014 double *Music For Museum*. Godin, one-half of the duo, immediately unleashed his solo debut. Grandiose, synthetic yet organic, and profoundly French, it blends '70s film soundtracks, smoky jazz, David Axelrod's orchestral grooves and cheeky classical adaptations into a seamless, unique whole.

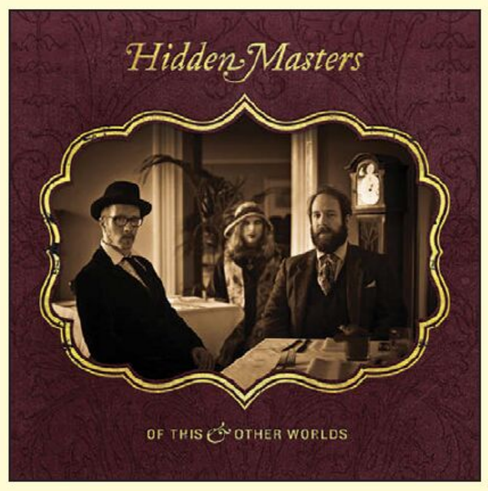
2016
Ryley Walker
Golden Sings That Have Been Sung
(Dead Oceans)
Walker was a key player in the revival of interest in finger-picking guitar heroes like Bert Jansch and John Martyn and early '70s behemoths like Genesis while somehow retaining a devil-may-care outsider attitude. Nowhere did those influences gel more vividly than on this (fifth? sixth? seventh?) album of pastoral, analogue prog-folk that clearly paved the way for Spencer Cullum's Coin Collection and others.

2017
GospelbeacH
Another Summer Of Love
(Alive Naturalsound)
Formed from the ashes of country-rock stoners Beachwood Sparks, boasting the incomparable and much-missed Neal Casal within their ranks and steered by lynchpin Brent Rademaker, GospelbeacH promised a bright '70s FM radio take on the SoCal sound. Their second album is bursting with windows-down anthems that recall Elvis Costello and Tom Petty as much as they do Gram Parsons and Jerry Garcia, and would continue to be finessed across three more albums, including newly-released farewell *Wiggle Your Fingers*.

2018
Michael Rault
A New Day Tonight (Wick)
The Canadian had already fashioned four albums of cool, R&B-tinged indie-pop when his debut for Daptone's rock imprint Wick knocked us out in 2018. Looking like James Taylor and sounding like Emitt Rhodes, Rault imbues these recordings with a warm, stoned vibe pitched somewhere between Philly lover-man soul, Todd Rundgren's studio immersions and a lost '70s powerpop private pressing. We have it on good authority that his new album will see the light of day in 2024.

2019
Drugdealer
Raw Honey (Mexican Summer)
Drugdealer ringleader Michael Collins assembled the great and good of the happening pop community for this ambitious, widescreen second album. Natalie Mering (Weyes Blood), The Lemon Twigs' D'Addario brothers and Sylvie's Ben Schwab join multi-instrumentalist Collins on a set of pop vignettes that effortlessly evoke 50 years of timeless, sun-kissed songwriting and taught, analogue production.





Dig the new breed. Clockwise from top left: Hidden Masters, Michael Rault, The Soundcarriers, Ryley Walker

2020

Bananagun

The True Story Of Bananagun

(Full Time Hobby)

A bunch of Melbourne youngsters channelling Os Mutantes, Afrobeat, sitar music and bird sounds? Sure, why not? Nick Van Bakel fronted quirky '60s-leaning pop-psych act The Frowing Clouds while Stella Rennex was already a veteran of numerous combos. The pair embarked on this altogether more eclectic project, resulting in an outpouring of tunes overflowing with infectious, percussive energy. Will we ever hear a follow-up?

2021

Kit Sebastian

Melodi (Mr Bongo)

Sure, it's a long way from the garage and psych-adjacent sounds with which we began, but Kit Sebastian are emblematic of the way young musicians have become inquisitive, crate-digging magpies, seeking out the esoteric sounds of the past and fashioning them into something utterly modern and beguiling. The pair's Anglo-Turkish provenance lends their work an exotic appeal: Anatolian with sprinklings of French *chanson* and jazzy '60s pop.

2022

The Soundcarriers

Wilds (Phosphonic)

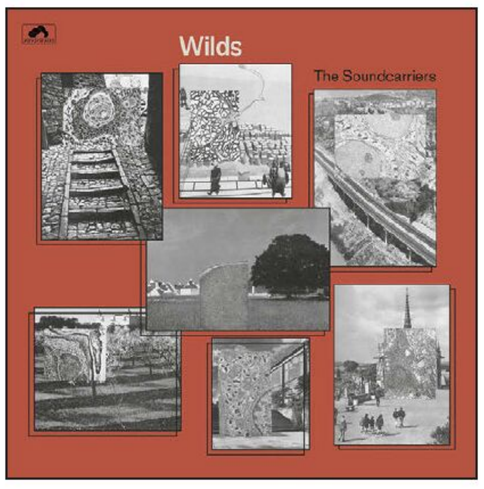
"The pretenders and place-holders should watch out; The Soundcarriers are back to claim their throne." So we wrote in #123 when Nottingham's finest returned with their first album in eight years. Harnessing a spectrum of bespoke influences into a patent all their own, The Soundcarriers had indeed ushered in a wave of retro, analogue sonic grooves that flourished in lesser hands during their absence. That they could top even their own previous lofty efforts was in itself a cause for celebration.

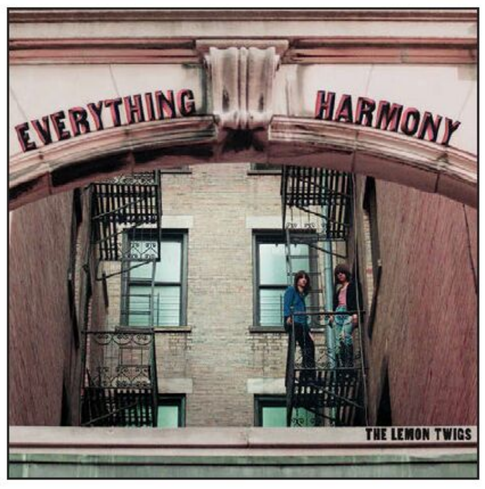
2023

The Lemon Twigs

Everything Harmony (Captured Tracks)

It's those D'Addario brothers again. Five albums in, and having flirted with straight guitar-pop, musicals and high-concept art-rock, the Twigs truly found their footing on a set of immaculately written, performed and produced songs that coalesced their talents into an eminently listenable experience. Whether it be the glistening powerpop of 'In My Head' or heart-breaking confessional 'Every Day Is The Worst Day Of My Life', Brian and Michael are attracting attention and adoration with every step. Cue the new album...





YESTERDAY'S PAPERS

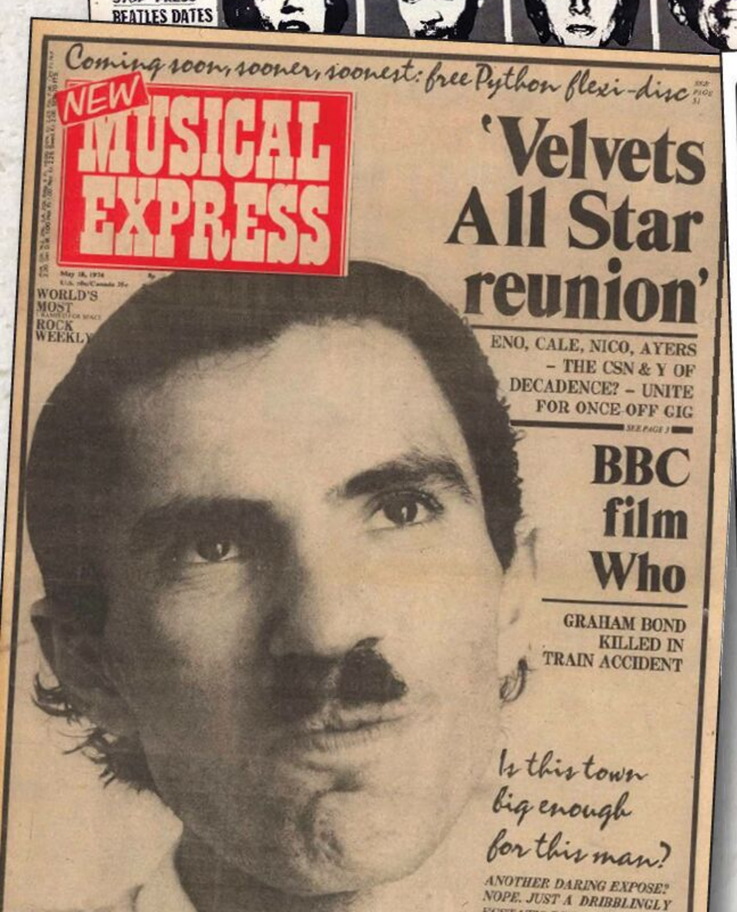
LIFELONG MUSIC WRITER KRIS NEEDS CELEBRATES OUR 150th ISSUE BY CHARTING THE HISTORY OF THE PRINTED MUSIC PRESS, FROM ITS ORIGINS IN THE EARLY '50S TO THE POINT AT WHICH *SHINDIG!* WAS BORN IN 1994

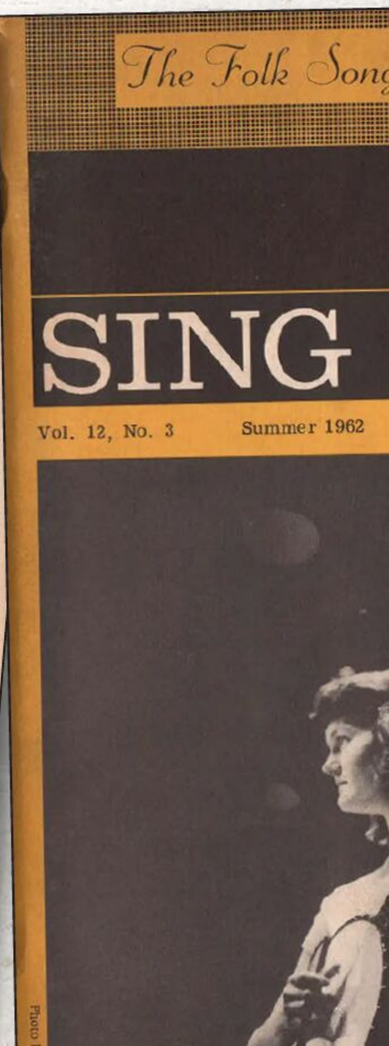
Shindig! hitting its 150th issue counts as a totemic milestone for the underground fanzine ethos crystalised 55 years ago in April 1969 when _Zigzag_ appeared as the UK's first serious music monthly. Against the dramatically changing publishing landscape surrounding this auspicious achievement for a physical magazine available on the high street, _Shindig!_ also manages to corral certain key elements from decades of music publications that appeared before and after Pete Frame's labour of love in some shape or form.

I can only quote myself 15 years ago when I was a year into contributing to this mag I then hailed as *Zigzag*'s direct spiritual descendant. "A common reaction for questing souls coming across *Shindig!* for the first time often goes something like, 'It reminds me of early *Zigzag*. The reasons are obvious to those who remember Pete Frame's proto-fanzine and particularly striking to this writer, who's contributed to both: exhaustive features on artists, many of whom had escaped, or were about to burst into the mainstream and, crucially, the unbridled passion of the writers."

In 1969, *Oz* and *International Times* featured music but were more lifestyle/political vehicles. A beatnik hippie who didn't give a toss about publishing conventions, formal training or payola, like our Mr Mills Pete just wanted to see his favourite music get exposure, so did it himself on a shoestring. *Zigzag* was the first UK mag to highlight previously overlooked artists, formative scenes or break future giants like Mott The Hoople, lambasting the business if necessary and, thanks to Pete's draftsman's background, boasted a strong visual identity that set a precedent that continued after Frame had left to concentrate on his celebrated Rock Family Trees. He became my mentor in the early '70s, handing me the editorship to report from punk's frontline in '77.

"The writers on *Zigzag* were stoned, passionate and wrote from the heart, whereas so many of the other writers were straight, humourless and wrote from





the head," Frame told me in words just as relevant when talking about *Shindig!* (if maybe not the stoned bit!). "I think I was the first independent, DIY, full-time rock writer in Britain, just doing it because that was what I wanted to do. *Zigzag* introduced the idea that you could write whatever you felt enthusiastic about, whereas all the weeklies wrote about what was in the charts or was being advertised in their paper. There's no point writing about rock music unless you're really into it."

That's what I've always understood as the *Shindig!* ethos too, there's also composite evidence of barriers broken and depths probed by decades of those other publications that qualify as fanzines despite superior layout, printing and distribution. By many of these mags and fanzines injecting their own takes on non-corporate chronicling, from *Bomp!* to *Ugly Things* they helped pave the way for *Shindig*'s consummate counterculture gumbo. Above all, it's that passionate spirit that could permeate, or be taken further still by self-produced independent fanzines from punk to psych, even the mainstream rock press. Although I've inevitably missed some, here's a bunch of titles that can be considered branches in *Shindig!*'s own family tree of inspirational predecessors and loosely connected contemporaries.

MELODY MAKER (1926-2001)
NEW MUSICAL EXPRESS
(1952-present, sort of)
DISC (1958-75)
RECORD MIRROR (1954-91)
SOUNDS (1970-91)

Like it or not, the music weeklies held sway when rock started getting serious in the '60s. Founded in 1926, *Melody Maker* was one of the earliest, mainly covering jazz until Chris Welch and Ray Coleman applied deeper perspectives to rock as the '60s progressed, bolstered by classified ads for musicians and instrument reviews. Writers such as Welch, Richard Williams and Steve Lake were among the first UK journalists to properly analyse the music while Roy Hollingworth's landmark New York pieces predicted the near future and Caroline Coon led the charge for female musicians and punk. After editor Allan Jones left to start *Uncut* in '97, *MM* was merged with previous rival *NME*.

Offering bright surface coverage of '60s pop action before floundering against trends, *NME* rose again to become the UK's best seller following '72's overhaul that brought Nick Kent and Charles Shaar Murray from the underground press. *NME* remained at the forefront after punk exploded, maintaining its status through the '80s and '90s before becoming a mag and fading out in the 2010s. It has now returned online.

Disc (renamed *Disc & Music Echo* in 1966) focused on the charts, was first to feature colour covers and had Penny Valentine reviewing singles and John Peel's column. In '75, *Disc* merged with *Record Mirror*, home of official charts that closed in '91 before reappearing as *Music Week*'s dance music supplement.

Finally, *Sounds* appeared as new kid on the block in '70, with colour centrefold and robust rock coverage. It was early with punk thanks to Jonh Ingham and Giovanni Dadomo.

SING OUT! (1950-2014)

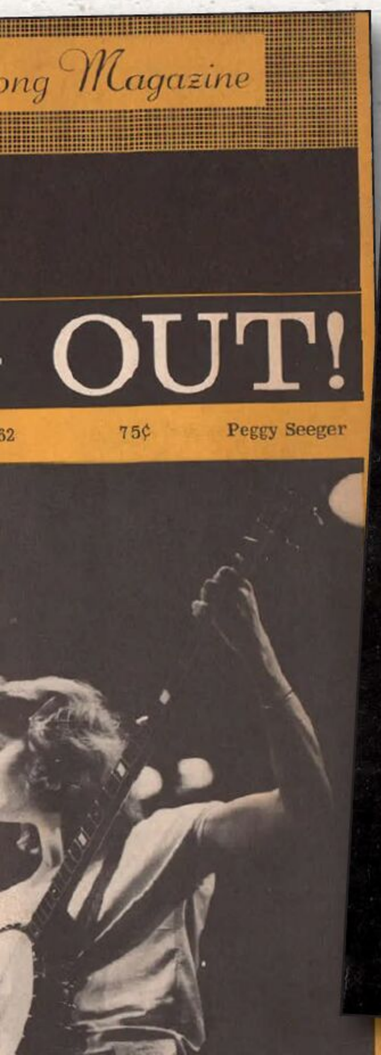
Based in New York City, *Sing Out!* was founded by Irwin Sebler and Pete Seeger in 1950 to give folk music a platform, rallying point and outlet for songs in buttoned-down paranoid post-war America. Published quarterly by the same-named non-profit educational organisation, its mission was to preserve and support the heritage and encourage the continuation of all strands of folk music. Sibler edited the mag from '51 to '67, followed by Mark D Moss, applying a broad spectrum embracing roots, blues, bluegrass, world music, children's songs, Americana and contemporary singer-songwriters, enhanced by including lyrics and music to at least 15 songs each issue, accompanied by CD from 2001. Although the mag ceased publication in 2014, extensive archives are kept at the *Sing Out!* Resource Centre in Pennsylvania.

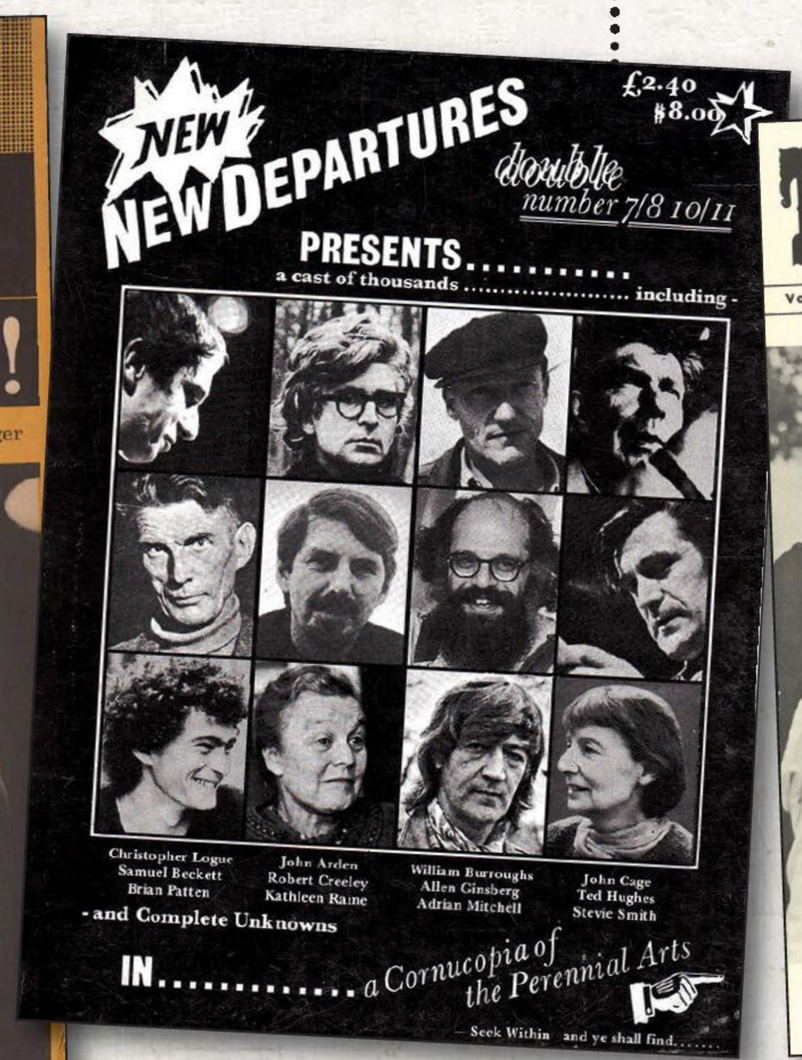
NEW DEPARTURES (1959-2009)

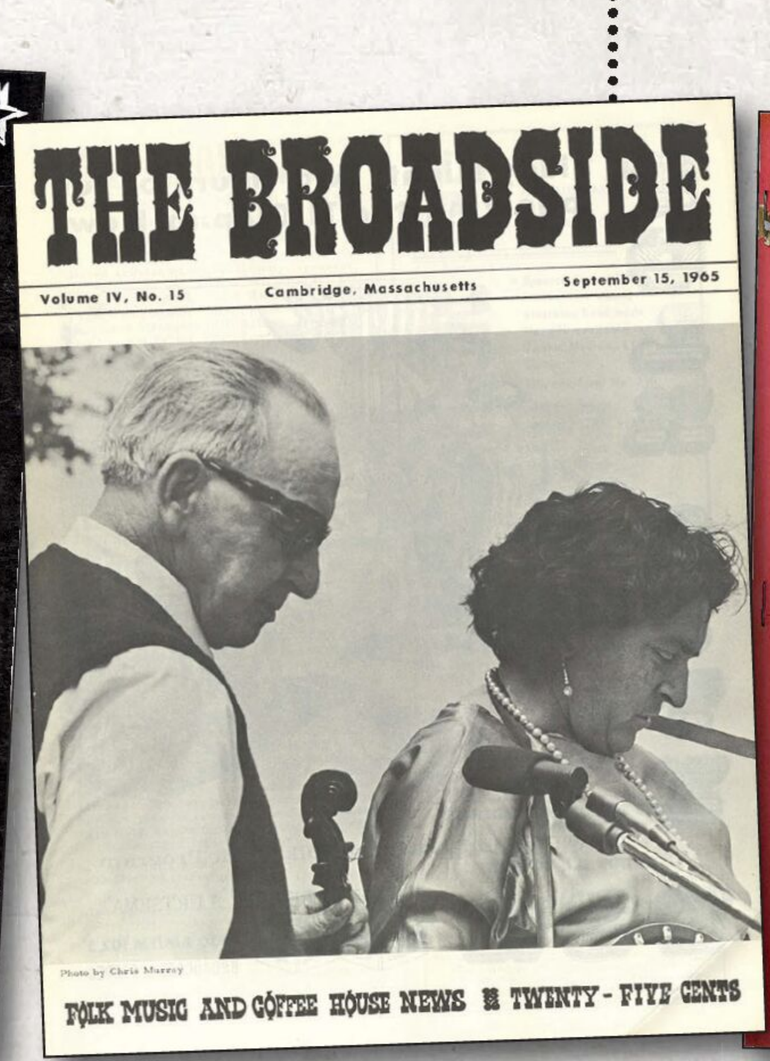
The first fanzine is often considered 1930's *The Comet*, one of many sci-fi publications that manifested among early DIY statements achieved through stencil duplicating mimeograph machines. (The term "fanzine" was coined in '40's *Detours*, which featured contributions from Ray Bradbury and other sci-fi notables). By the '50s, the template had been seized by the folk movement and in '59 the beat generation, when Oxford student Michael Horovitz started *New Departures* as the UK's first underground publication, featuring the likes of William S Burroughs and Samuel Beckett for the next 50 years. Horovitz started New Departures Live events with Poetry Olympics festivals (and landmark counterculture event The International Poetry Incarnation at The Royal Albert Hall in June '65, the bill including Allen Ginsberg and Alexander Trocchi).

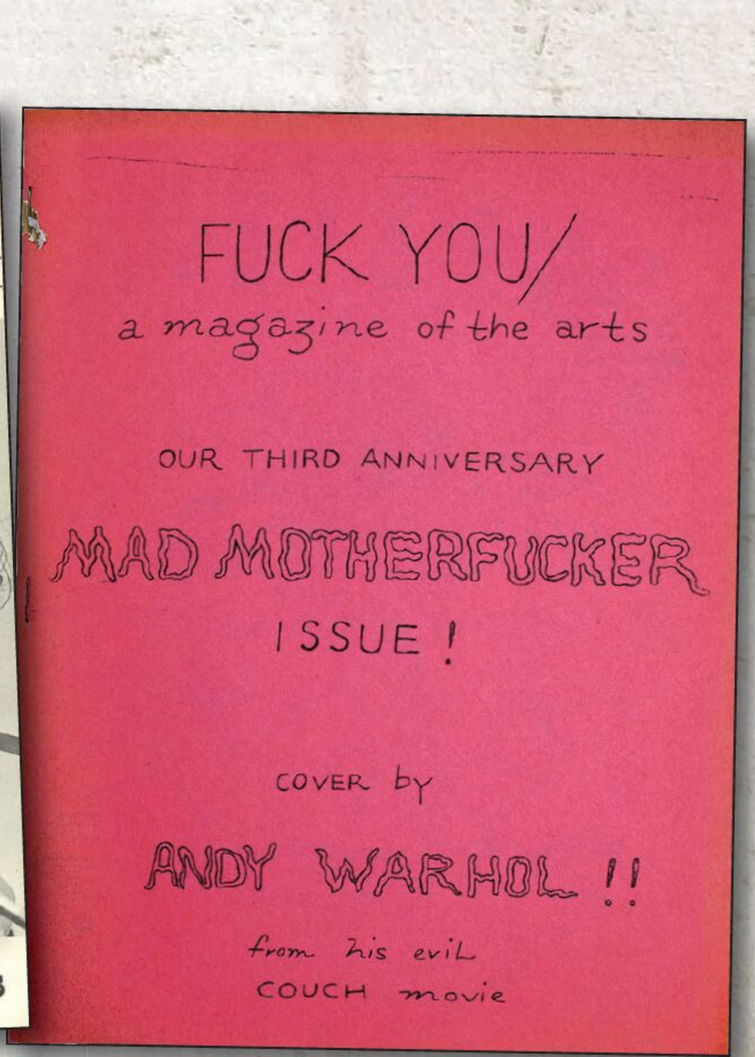
BROADSIDE (1962-late '70s, '80s, 2007-present)

Starting life small in 1962 as a mimeographed publication founded by Agnes 'Sis' Cunningham and husband Gordon Friesen, *Broadside* performed an essential role in the early '60s folk revival, deploying eternal fanzine tropes such as typewriter text, newspaper cuttings and handwritten sections that Frame would adapt for *Zigzag*. *Broadside* also released compilation albums through Folkways featuring the recorded debuts of contributor Phil Ochs, Tom Paxton, Buffy Sainte-Marie, Janis Fink (later Ian) and Arlo Guthrie. Pete Seeger and Nina Simone also contributed songs their publishers didn't know what to do with. Other contributors included Bob Dylan, Richard Farina, Tuli Kupferberg, Ewan MacColl, Patrick Sky and Vanessa Redgrave. After winding down by the late '70s, *Broadside* reappeared around '82 to cover fresh folk and protest developments, including Guthrie, Michelle Shocked and Billy Bragg among contributors. It survives today on *broadsidemagazine.com*.









"RAVE WASN'T CHEAP, BUT AT ITS 1966 PEAK, ENJOYED A CIRCULATION OF 125,000. THIS WRITER WAS AN AVID READER, GAINING AN UNWITTING CATALYST FOR FUTURE ACTIVITIES"

FUCK YOU/A MAGAZINE OF THE ARTS (1962-65)

Dropping out of Missouri university in 1958, Ed Sanders hitched to New York City to attend NYU, where he graduated in Greek in '64. In '62, he had founded *Fuck You/A Magazine Of The Arts* as an outlet for his poems and hieroglyphics, mimeographing 500 copies for local distribution. Flying his free expression-defining motto "I'll print anything", Sanders smashed taboos covering sex and drugs while building a bridge between beats and hippies. Contributors included WH Auden, William S Burroughs, Gregory Corso, Allen Ginsberg, Leroi Jones, Tuli Kupferberg, Norman Mailer, Antonin Artaud and Andy Warhol. In '64, Sanders opened his Peace Eye book shop as a hotbed for local radicals, artists and writers. Braving busts and beating obscenity charges before starting The Fugs in '65, Sanders appeared on *Life* magazine's cover in '67 as "a leader of New York's Other Culture".

THE BEATLES BOOK (aka Beatles Monthly) (1963-69)

Following in the footsteps of Elvis Presley, the compact *Beatles Monthly* often presented write-ups from roadies Mal Evans and Neil Aspinall with Leslie Bryce's intimate photos, essentially charting whatever was happening in Fabs world, selling 330,000 copies at its peak. Somewhere I still have the *Sgt Pepper* issue that, at that time, provided the most engrossing detail on their 1967 landmark. (I have all 30 issues of *The Rolling Stones Monthly* that began in '64). The Beatles title returned in the '80s.

CRAWDADDY! (1966-79)

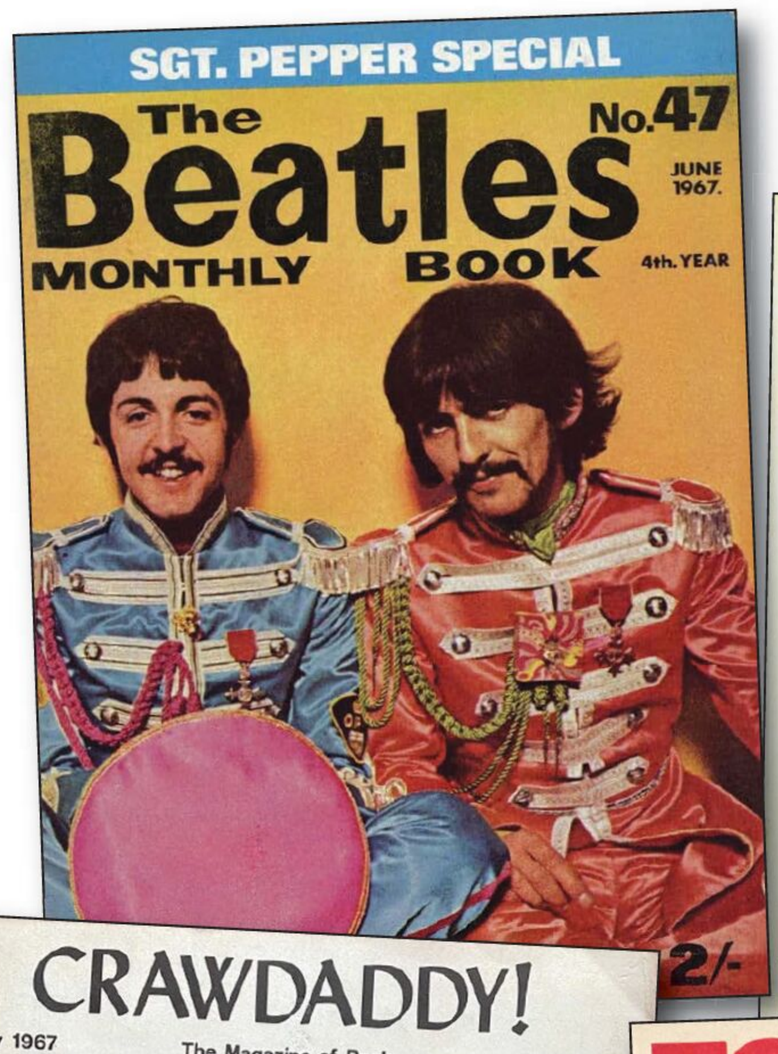
Started as a mimeographed fanzine named after the pivotal London club, Swarthmore College student Paul Williams launched *Crawdaddy!* as a magazine in 1966 to reflect popular music's increasing sophistication and cultural significance, going monthly (without exclamation mark) in '70. Providing an outlet and training ground for the first writers to approach rock 'n' roll as a serious subject next to jazz and folk (although humour was essential), *Crawdaddy!* was tagged the Buffalo Springfield of rock mags due to writers including Jon Landau, Richard Meltzer, Sandy Pearlman, Cameron Crowe and Peter Knobler, who took over as editor until '79's last issue (before a number of relaunches). Contributors could also include John Lennon, Paul Krassner, Al Kooper, Dan Aykroyd, Burroughs and Abbie Hoffman.

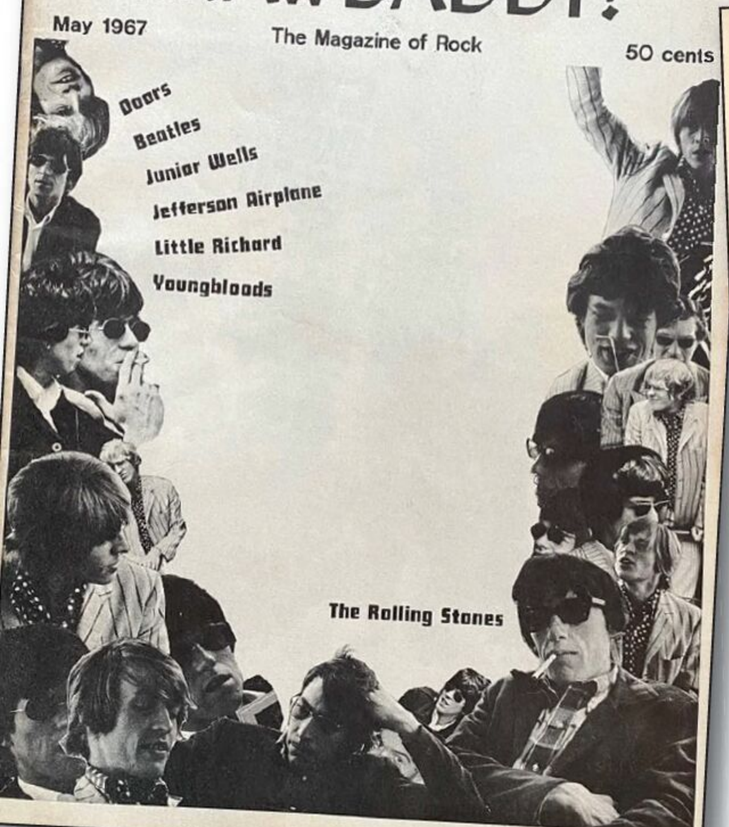
FABULOUS 208 (1964-80)

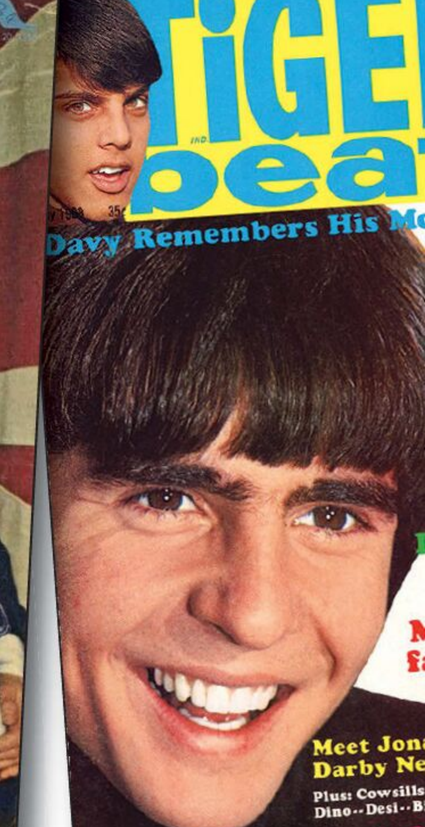
The Beatles spawned several magazines, including many that were born alongside pop music's evolution through trends and movements. First published as *Fabulous* in January 1964, with The Fab Four on the cover and detailed Beatles coverage for the first two years, its selling point was the full-page colour pin-ups not yet found anywhere else. At its peak, *Fabulous* enjoyed the biggest market share of its type with a circulation of 250,000. *Fabulous* gained its *208* in '66 after striking a deal with Radio Luxembourg to carry programme details. It often featured guest editors, including Donovan, Cat Stevens and The Kinks. *Fabulous 208* was also first to cover fashion, films and TV with pop culture slant that later extended to George Best. The huge female market had been well catered for from the early '60s by publications such as *Boyfriend*, *Mirabelle* and *Jackie* combining love story strips with pop profiles. As the '70s came in, *Fab* adjusted itself in direct competition, fashion models on the cover, but later struggled against competition like *Smash Hits*.

RAVE (1964-71)

Aiming itself at "the zonked-out, switched on people", 80-page glossy monthly *Rave* appealed to both sexes, mirroring The Swinging '60s with striking covers boasting hip names including The Beatles, Stones, Yardbirds, Manfreds, Who and Pretty Things with







features going deeper while also exploring films and fashion (Jeff Beck was one of the models). *Rave* also introduced location photo shoots and female writers such as Cathy McGowan and Maureen O'Grady. At two shillings and six pence, *Rave* wasn't cheap, but at its '66 peak, enjoyed a circulation of 125,000. This writer was an avid reader, gaining an unwitting subconscious catalyst for future activities. *Pop Weekly* and lyric-stuffed *Record Song Book* were also on the '60s radar.

THE OBSERVER ('60s, early '70s)

Special mention must be made of the in-depth and visually striking pop culture-oriented spreads that appeared in Sunday weekly paper *The Observer*'s colour supplement. Under editor David Astor, critics included George Melly and Nik Cohn. Memorable issues included March 1966's renowned Who cover announcing an interview with managers Kit Lambert and Chris Stamp, shot by Colin Jones at Manchester airport against the Union Jack flag Keith Moon had climbed up a flagpole and nicked.

TIGER BEAT (1965-2018)

Of the countless teen-targeted US mags that flourished through the '60s, the most popular was *Tiger Beat*, which enjoyed a circulation of over two million. If Elvis had started the pin-up trend in the late '50s, The Beatles' 1964 arrival catapulted the teen idol market into a new era, seized by publisher Charles Laufer, first with *Teen* then *Tiger Beat* in '65. When the US got its own Beatles with The Monkees, *Tiger Beat* was at the fore, selling fan club memberships and posters, also favouring movie and TV stars.

ROLLING STONE (1967-present)

Swiftly becoming the first heavyweight US rock culture missive, *Rolling Stone* was started bi-weekly in San Francisco by Jann Wenner and critic Ralph J Gleason, Lennon on its first cover. Avoiding underground radicalism but featuring politics, the mag recruited gonzo journalist Hunter S Thompson in the '70s, along with writing titans including Cameron Crowe, Lester Bangs, Ben Fong-Torres and Patti Smith. Moving to NYC in '77, the mag hired Kurt Loder, David Fricke and Tom Wolfe. The '80s saw *Rolling Stone* widen its scope into entertainment, continuing in different forms until now.

FUSION (1967-74)

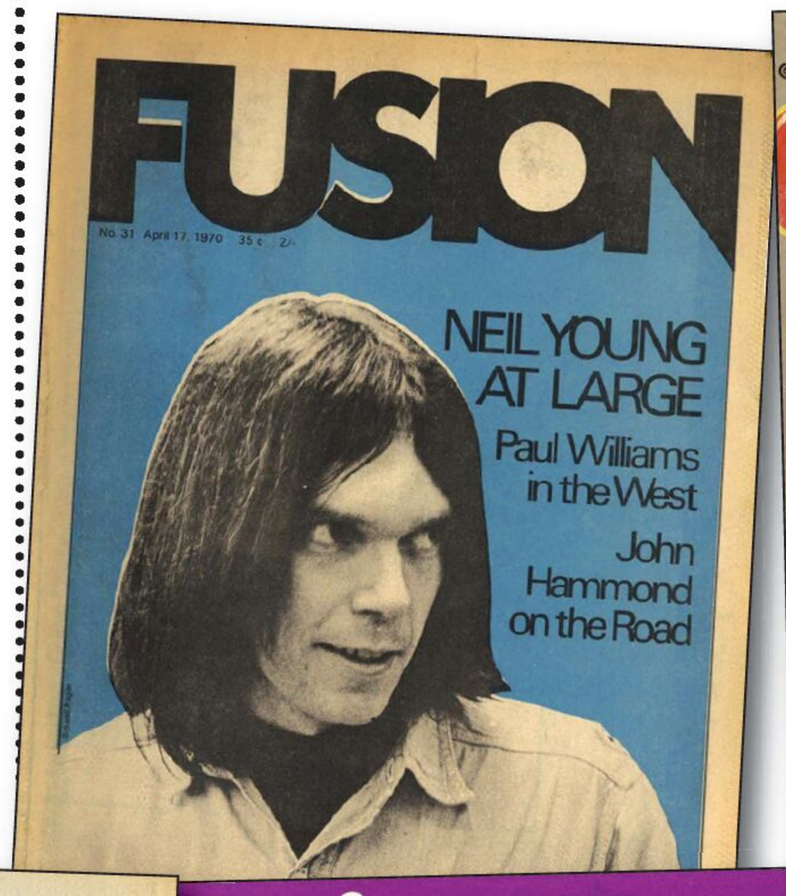
Rolling Stone spawned similar US publications that mixed rock music, culture and politics, Boston-based *Fusion* starting newspaper style before switching to magazine format. It was notable for employing top-notch writers including Lester Bangs, Lenny Kaye, Nick Tosches, Gene Sculatti, Ken Barnes, Lloyd Grossman and the UK's Keith Altham and Charlie Gillett.

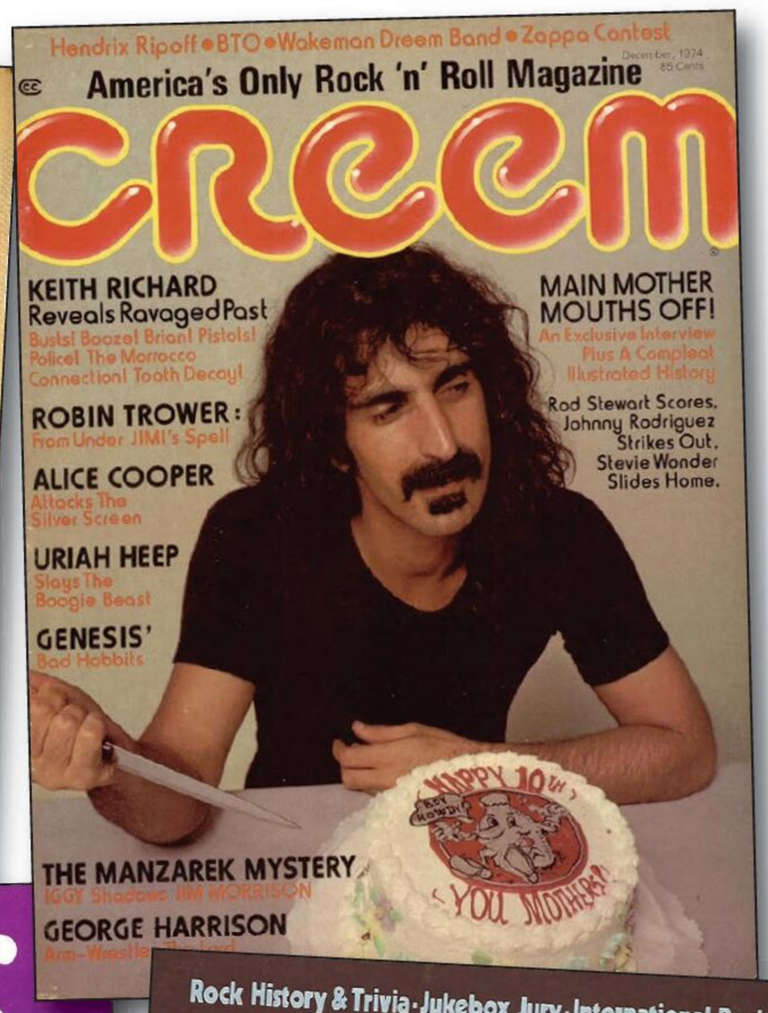
ZIGZAG (1969-86)

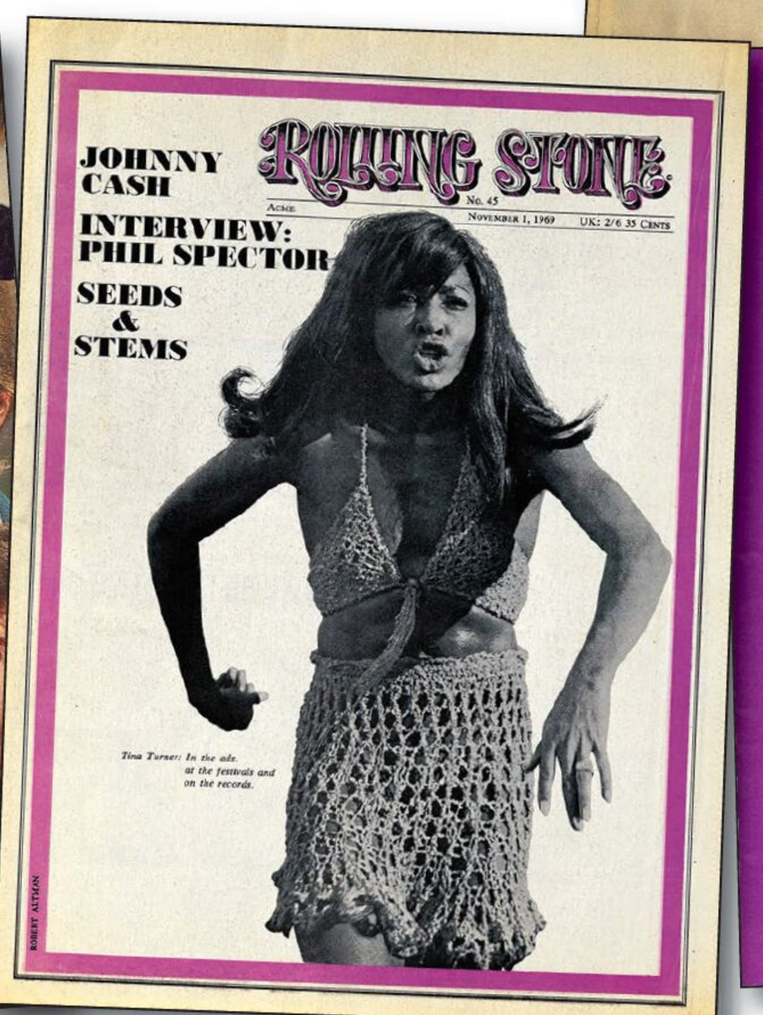
Named from Beefheart's 'Zigzag Wanderer' and handy rolling papers, *Zigzag* was launched by Pete Frame in April 1969 with Sandy Denny on the cover, sold at gigs and in record shops as part of the Underground Press network. Soon joined by the mighty John Tobler writing and hustling for ads, Frame describes *Zigzag* as "The first rock magazine in this country, decades ahead of the fashion. We were the only people interested in Love and *Astral Weeks*. Now they're up there as classic albums, but in those days no bastard gave a monkey's about them. I had to type everything in columns then cut them all up, Letraset headings, find photos, stick it all together and make it look nice. It was a ridiculously intense period." Frame produced *Zigzag* through thick and thin, re-mortgaging his house, taking day jobs and finally selling up to Charisma boss Tony Stratton-Smith in '73 before regaining the mag in '75. To the horror of old guard readers, Pete embraced punk, handing me my own *Over The Top* supplement then editor's post in July '77. "At first, I was dismissive of punk but then I realised it was a new unstoppable movement, just like rock 'n' roll had been 20 years earlier," says Pete. "By this time, it was quite obvious that you were exactly like I'd been, but more so you got the gig!" I clung on until '81 after clueless Hooray Henrys ran it into the ground. *Zigzag* then reappeared helmed by Mick Mercer until '86.

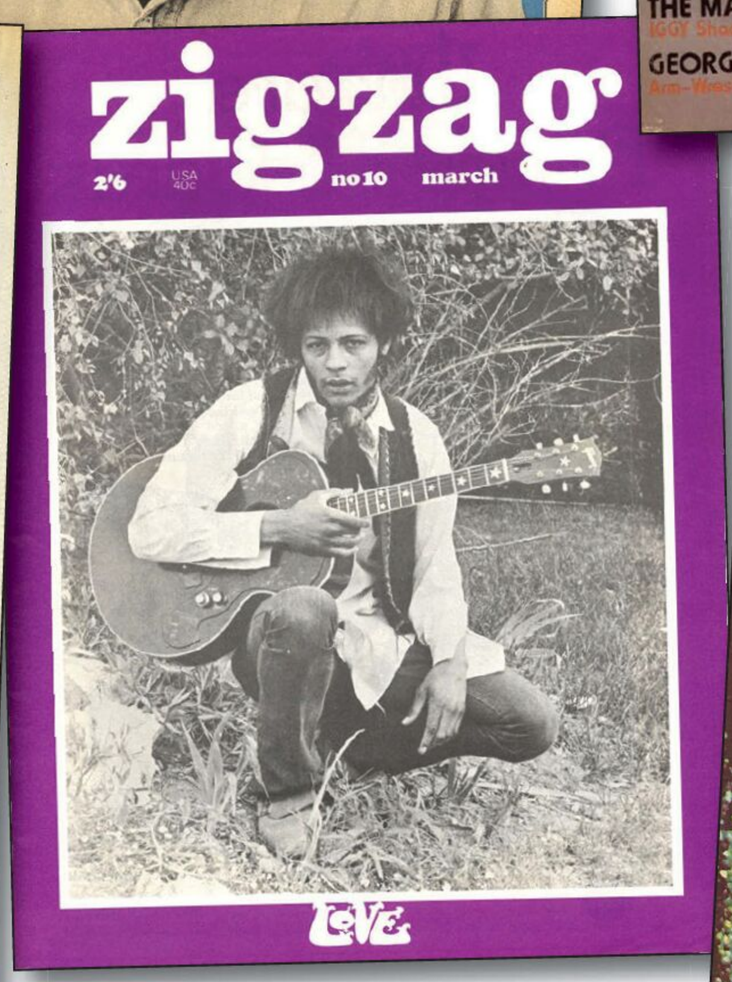
CREEM (1969-89)

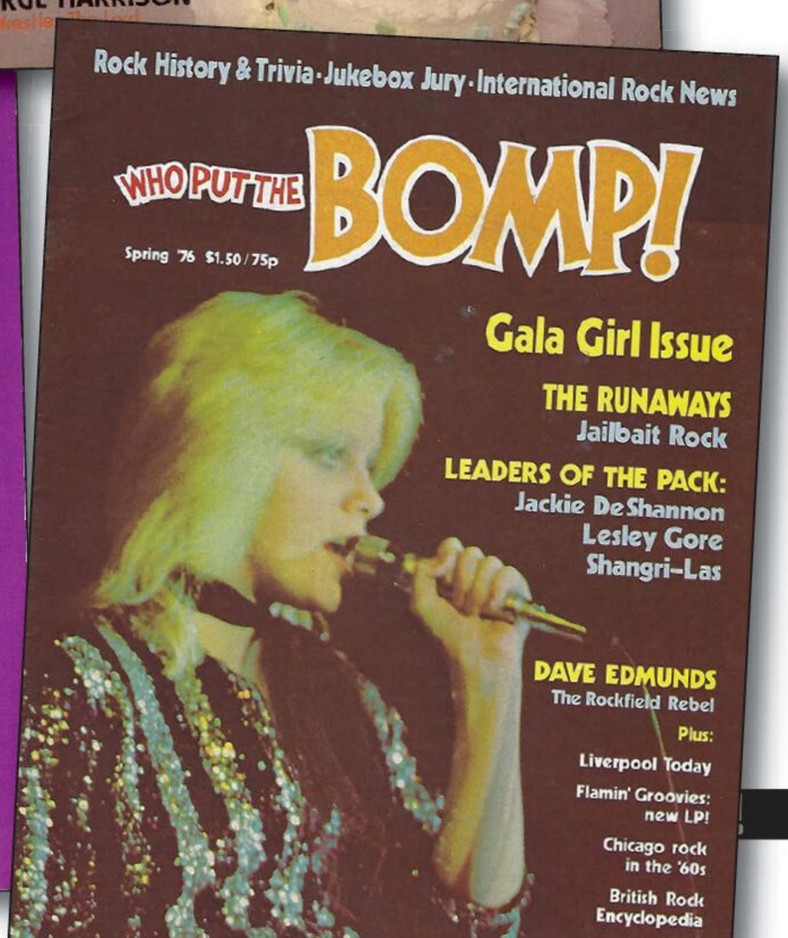
Rightly calling itself "America's only rock 'n' roll magazine", *Creem* was launched in Detroit in March 1969 as a *Rolling Stone*-style newspaper before assuming the magazine format that accompanied its ascension to most revered US mag of all for many, offering an irreverent, gonzo-hued slant that coined the term "punk-rock" in '71, the year Lester Bangs became editor. *Creem*'s classic coverage of the Stones, Bowie and Lou Reed was savoured by those considering *Rolling Stone* too staid. Other writers included Ed Ward, Robert Christgau, Greil Marcus, Cameron Crowe, John Mendelsohn and











"WE WERE THE ONLY PEOPLE INTERESTED IN LOVE AND ASTRAL WEEKS. NOW THEY'RE UP THERE AS CLASSIC ALBUMS, BUT IN THOSE DAYS NO BASTARD GAVE A MONKEY'S ABOUT THEM"

Patti Smith. Frame also had a direct relationship with *Creem*, using it to showcase acts like The Stooges in his mag. This writer was honoured to become *Creem*'s UK then New York correspondent in '85 until it ceased publication four years later.

WHO PUT THE BOMP (1970-79)

One of the first and best-known fanzine editors, *Bomp!*'s Greg Shaw is one of the quintessential *Shindig!* godfathers, coming out of sci-fi fandom to mimeograph *Mojo-Navigator Rock & Roll News* in '66 before pouring his passion-packed heart and soul into *Who Put The Bomp* (attracting Lester Bangs and Greil Marcus to its masthead). "We tried to critique pop culture from the perspective of the intelligent fan," he explained. Greg and wife Suzy started their same-named record label in '74 while steering their mag's full colour *Bomp!* incarnation. Greg also managed the mid-70s Flamin' Groovies and compiled the illustrious *Pebbles* series. Sadly, he succumbed to heart failure in 2004, turning out the light on his tireless support of timeless music, although Suzy continues running Bomp operations.

OMAHA RAINBOW (1973-88)
DARK STAR (1975-80)

Zigzag's country-rock and obscure psych incarnation enjoyed its own cult in the early '70s, manifesting as UK fanzines following its in-depth approach. Focusing on country, folk and rock, Peter O'Brien's *Omaha Rainbow* featured quality pieces on mainly US artists including John Stewart, Dillards, Flying Burritos, The Doors and Joe Ely. Micke Bushill and Nick Ralph's *Dark Star* sporadically published 25 issues over its five years, again featuring mostly American artists.

TROUSER PRESS (1974-84)

Another key US *Shindig!* portent, *Trouser Press* was launched in 1974 New York as a mimeographed fanzine called *Trans-Oceanic Trouser Press* by editor Ira Robbins, Dave Schulps and Karen Rose, mainly focusing on British artists. After 14 issues, it became *Trouser Press*, went glossy and was among the first to feature punk bands. In '84, Robbins nobly pulled the plug, citing new-wave stagnation dulling his writers. It's since been resuscitated online.

PUNK (1976-79)

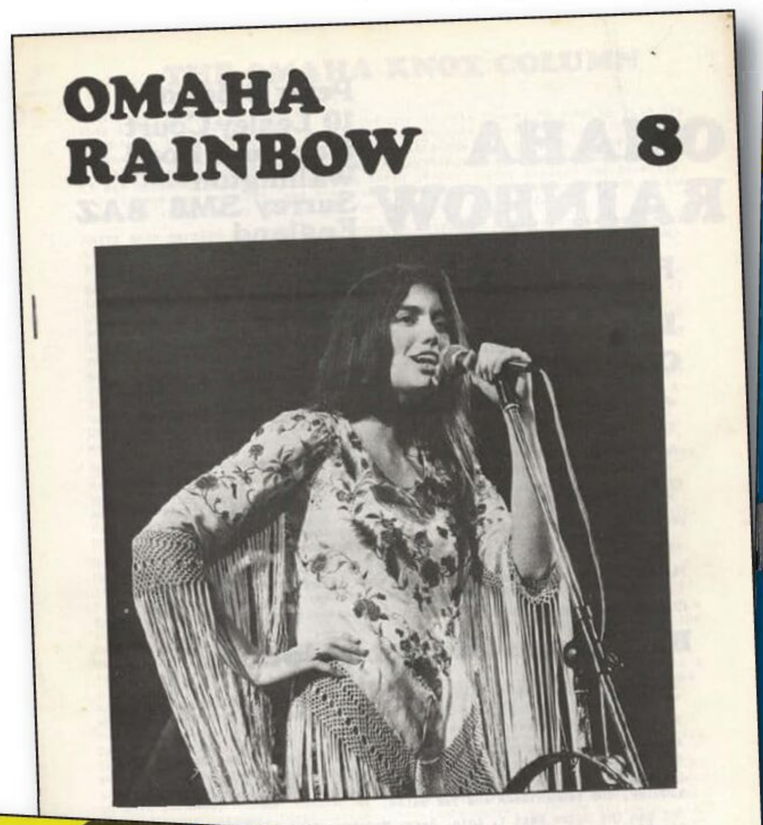
Created by cartoonist John Holmstrom, publisher Ged Dunn and "resident punk" Legs McNeil driven by their love of The Stooges and New York Dolls, *Punk* immediately caused a stir when it arrived with its cartoon Lou Reed cover. The first publication to spotlight the emerging CBGB scene, Holmstrom called it, "the print version of The Ramones" while it provided a rare outlet for female writers and photographers from the downtown scene. *Punk* published 15 issues until '79, returning sporadically.

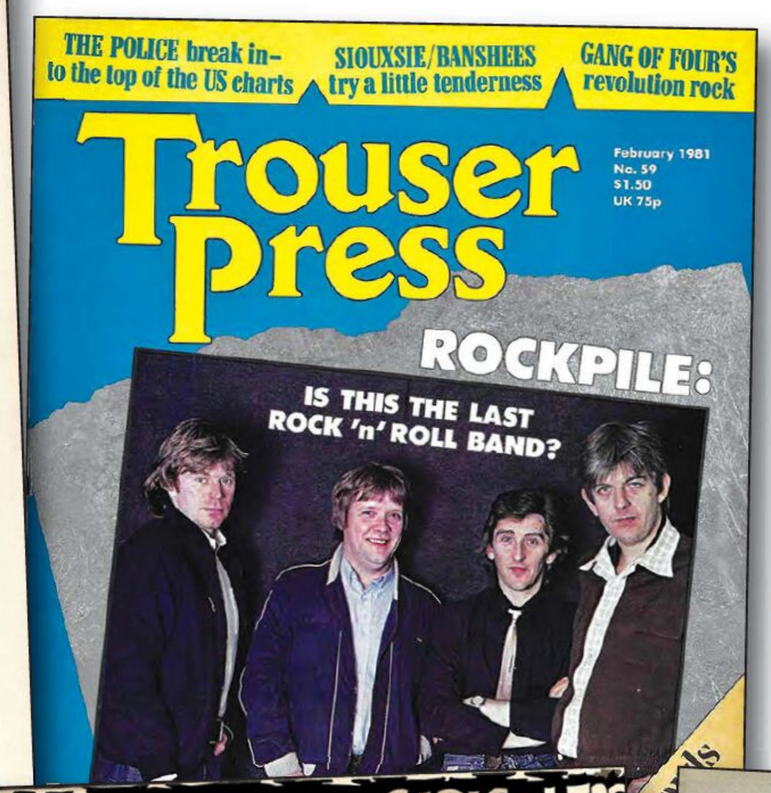
NEW YORK ROCKER (1976-82)

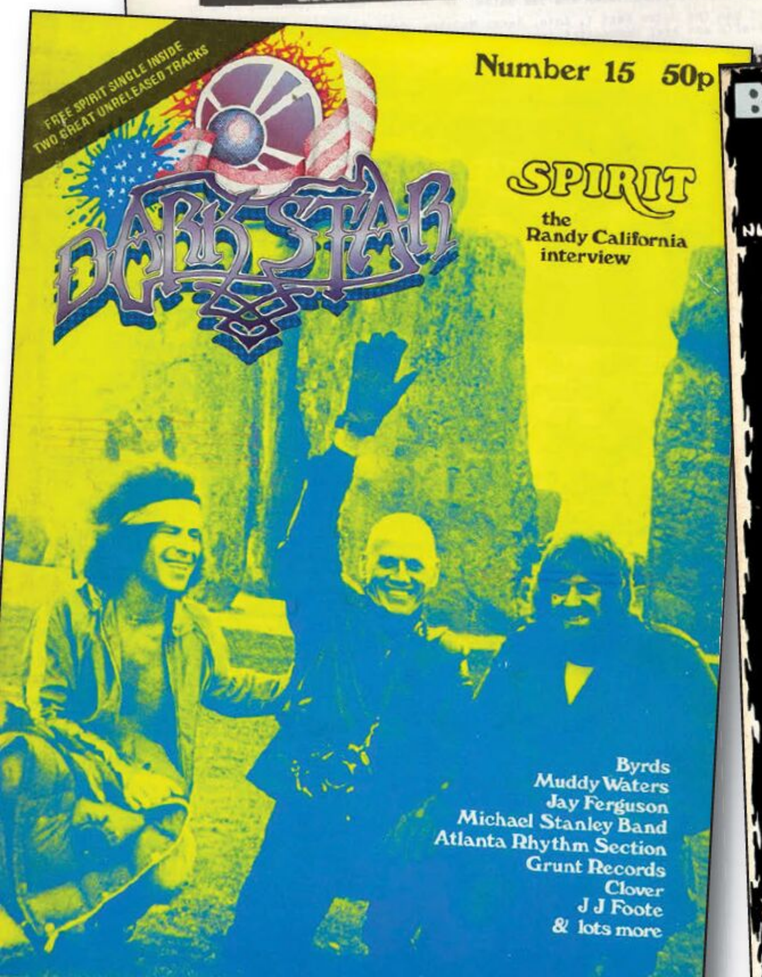
Like a more serious breakdown of the CBGB scene, *New York Rocker* followed the main players so infectiously that founder Alan Betrock's friend Pete Frame coerced me into starting the *Aylesbury Roxette* fanzine, punting my hometown as the centre of the universe. I also became *NYR*'s UK correspondent, discovering Alan to be another Greg Shaw-type archive-relishing writer/record producer, who had previously edited collector's mag *The Rock Marketplace*, produced Blondie's first recordings, created '82's sublime *Girl Groups: The Story Of A Sound* and ran Shake Records to release US punk. Sadly, Alan succumbed to cancer in 2000 aged 49.

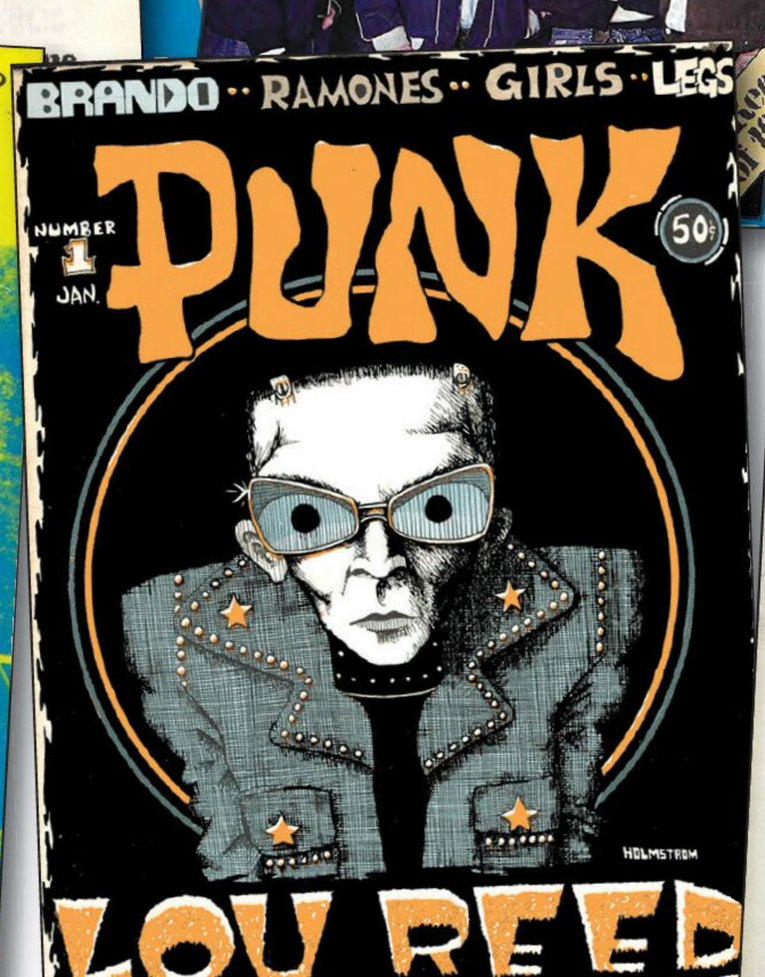
SNIFFIN' GLUE (1976-77)

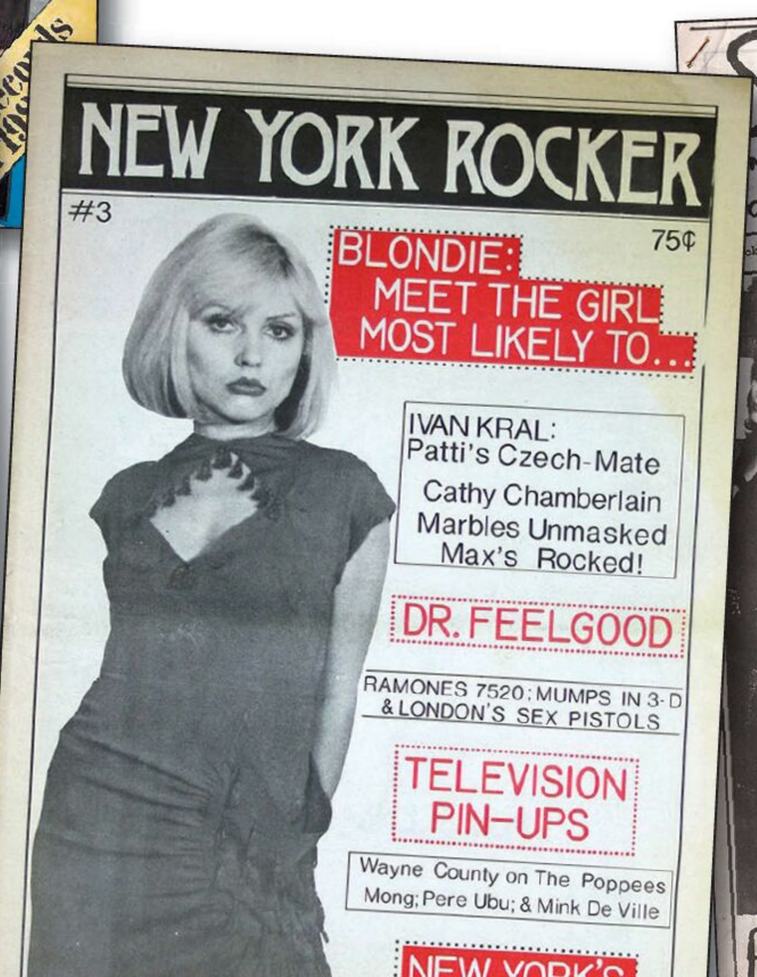
Deptford bank clerk Mark Perry was propelled into starting *Sniffin' Glue* as the UK's first punkzine by the seismic arrival of The Ramones' first album and their London live debut in 1976, writing, typing and laying it out to be xeroxed. Mark reported on London's punk scene from the front line as bands formed and kids followed his example, starting 'zines like Shane McGowan's *Bondage* and Paul O'Reilly's *Suspect Device*. As punk-rock's

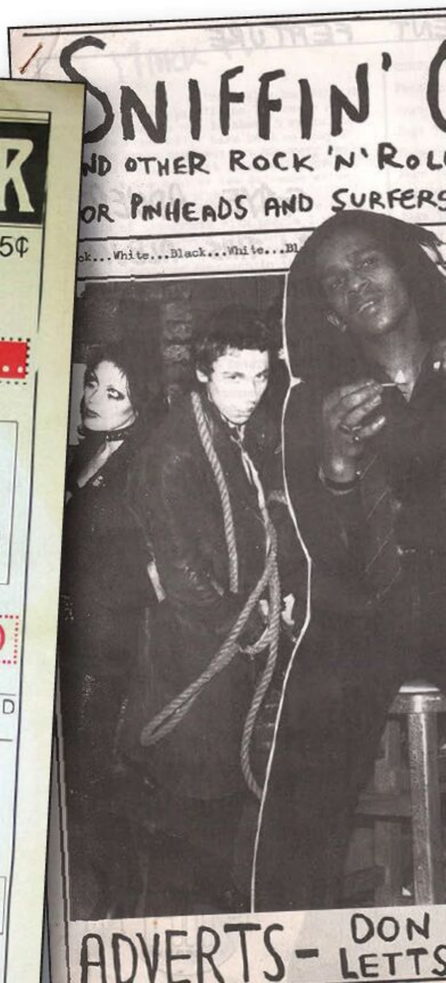












ultra-hip barometer, *Sniffin' Glue* increased its circulation, adding pages, photos, Danny Baker and this writer. By September '77, with punk now a media-sodden trend, Mark closed *Sniffin' Glue* to concentrate on his band Alternative TV.

BUCKETFULL OF BRAINS (1979-2015)

Founded in 1979 by future Shagrat Records supremo Nigel Cross, *BOB* has produced 83 irregular issues since, covering scenes, obscurities and underground icons. Editor Jon Storey championed American guitar bands in the '80s, and later editor Nick West also started a similarly named record label in 2010.

RECORD COLLECTOR (1980-present)

Now the UK's longest running music monthly, *RC* has resolutely catered to the vinyl junkie through format trends, including internet, to currently enjoy vinyl's return to favour. Under Pete Doggett for 20 years, *RC* became established as an authority on vinyl values and those who recorded them, renowned for its listings and *Rare Record Price Guide*, establishing tropes later picked up by current monthlies. At nearly 20 years, *RC* narrowly beats *Shindig!* as the mag I've written for the longest, serving under editors Alan Lewis, Ian McCann and currently Paul Lester.

UGLY THINGS (1983-present)

Based in La Mesa and edited by England-born Mike Stax, *Ugly Things* (punned from The Pretty Things) has established itself as a much-loved fan-mag survivor covering '60s beat, garage and psych ("Wild sounds from past dimensions"). Contributors have included Mick Farren, Richie Unterberger, Miriam Linna, Alan Clayson and our own Lenny Helsing. Encyclopaedic, passionate about the music and crucially able to impart previously unknown facts, *UT* is obviously a great influence on *Shindig!*, pretty much its UK counterpart. Quick mention for Doug Hanner's *Not Fade Away* "The Texas Music Magazine" that first detailed Mouse & The Traps, Zakary Thaks etc in the early '80s. Also, the fantastic *What Goes On* devoted itself to The Velvet Underground when not so many did in 1978, running over five issues until '96.

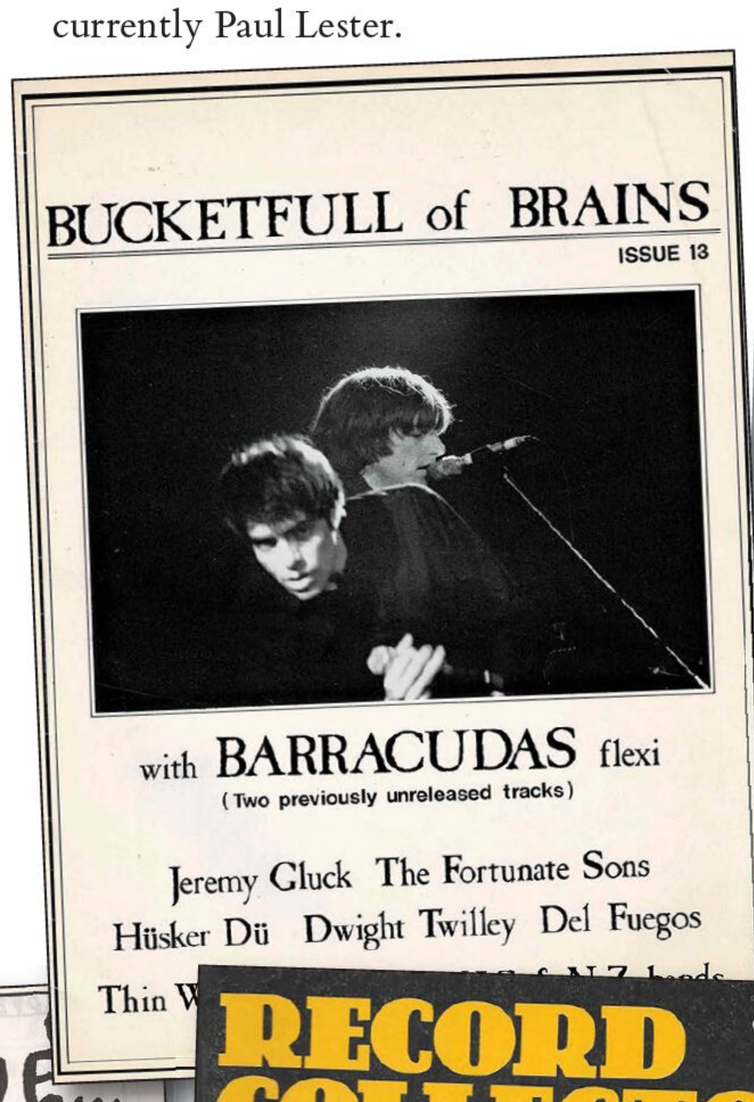
STRANGE THINGS ARE HAPPENING (1988-90)

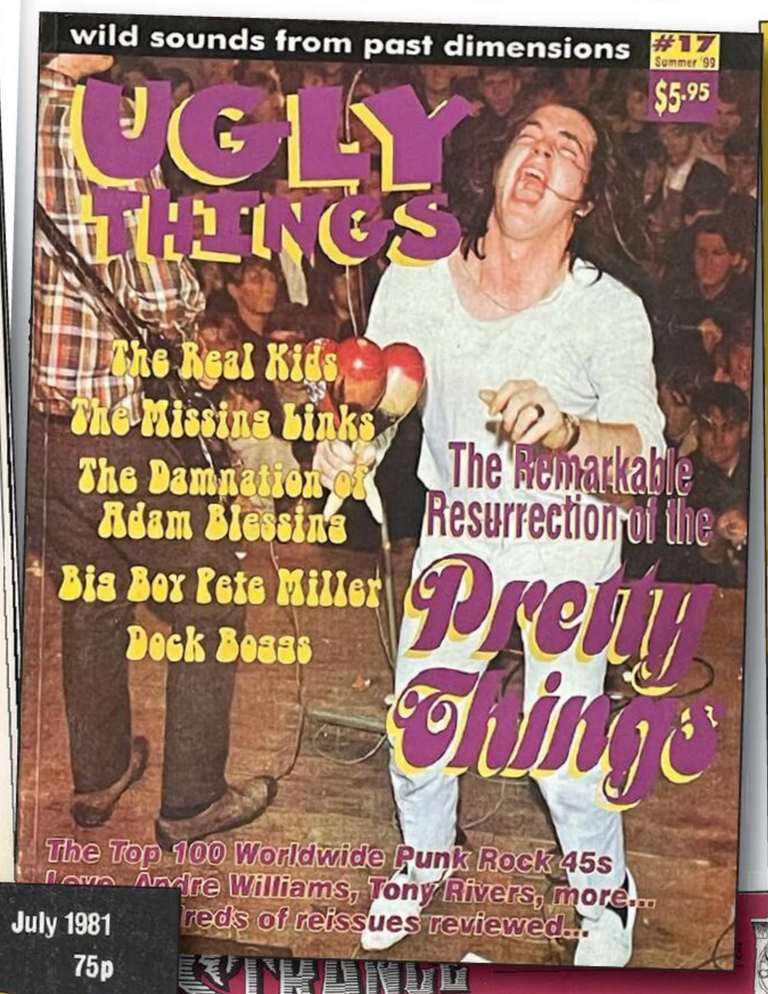
PTOLEMAIC TERRASCOPE (1989-2007)

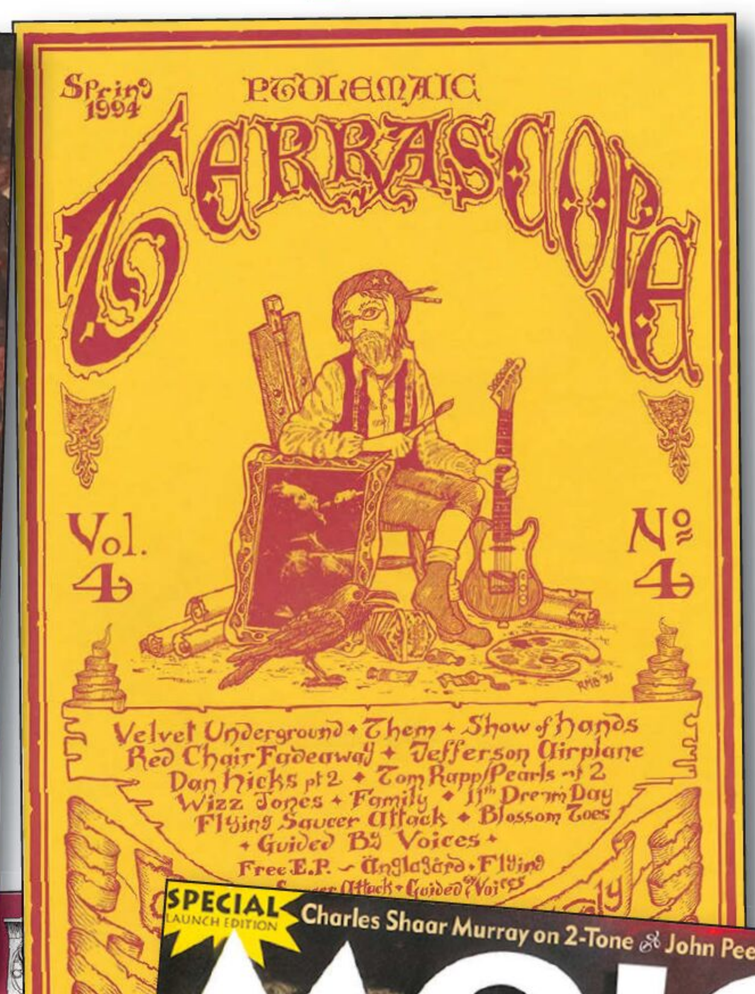
Edited by Brian Hogg (who ran a same-named record label), *Strange Things* stood out for its striking covers and cult viewing pieces such as *Barbarella* and *The Man From U.N.C.L.E.* gracing the covers of seven eclectic issues alongside Iggy and Zappa. Crucially, the mag also brought in-depth new angles to subjects that deserved it, like Richard Brautigan and the Greenwich Village scene. Published irregularly by Phil McMullen, *Ptolemaic Terrascope* featured cover mounted 45s then CDs and a thorough grasp of psych, assuming its own surreal spirit as it expanded to festivals and off-shoots like 2012's letterpress-printed *Terrascopaedia*. Its extraordinarily detailed accounts now flourish as *Terrascope Online*.

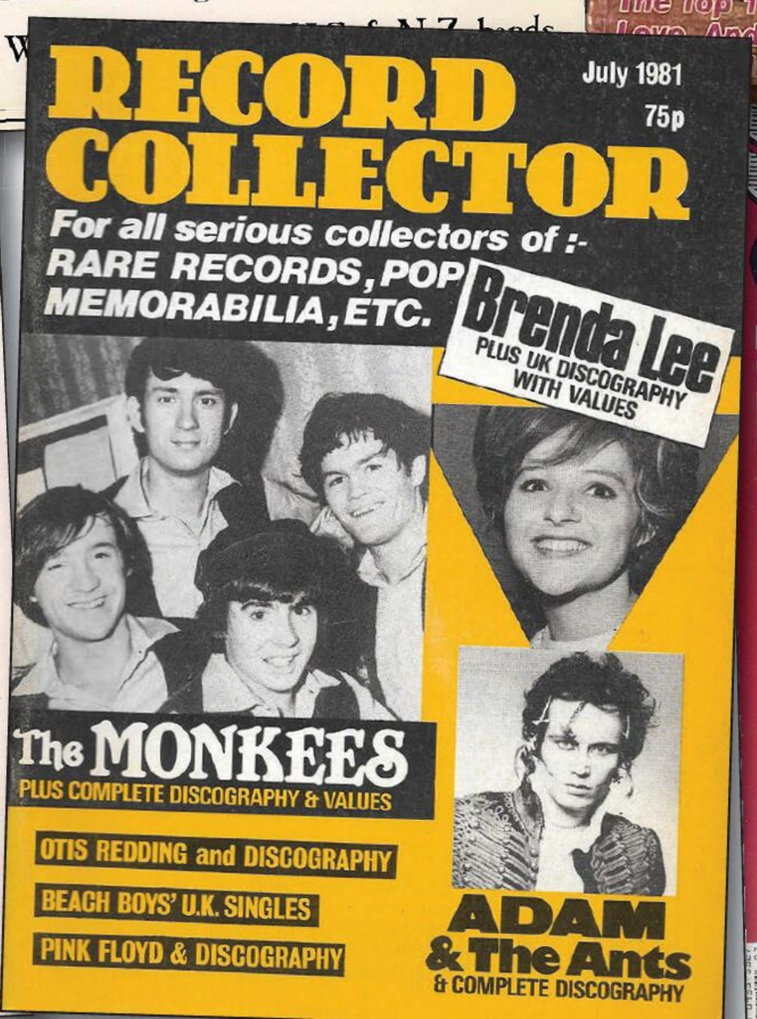
MOJO (1993-present)

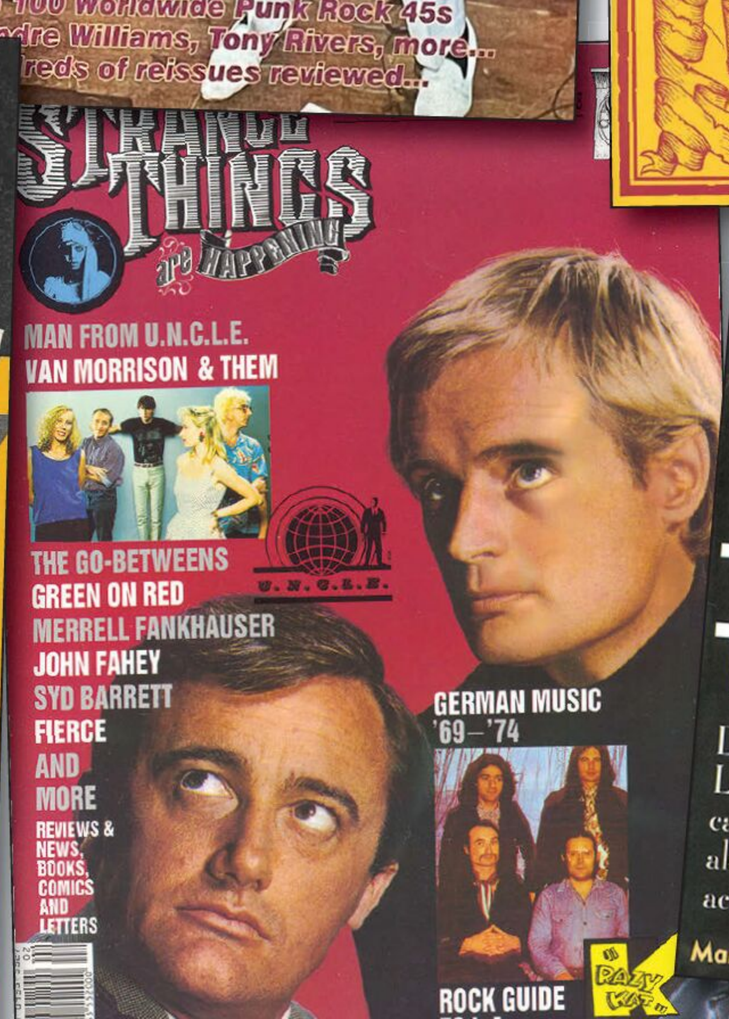
Originally launched as sister magazine to *Q*, *MOJO* was aimed at over 30s interested in classic acts eternally headed by The Beatles, Stones and Dylan. (Intriguingly it started life as a relaunched *Zigzag* in 1990, lasting for just one issue.) Initially catching on for its fanzine-deep, often near-definitive overviews and investigations by known writers and its regular squad (even this one since 2006), *MOJO* stands top of the tree (obviously next to *Shindig!*) for quality of writing, visuals and exclusives. Editors have included Paul Du Noyer, Mat Snow, Paul Trynka, Pat Gilbert, Phil Alexander and, currently, John Mulvey. By the time *MOJO* launched in '93, many of the aforementioned cultural sperms had collided at an acid party and Jon 'Mojo' Mills started the *Gravedigger* fanzine that mutated into *Shindig!*, launched full colour with proper distribution in 2007, now enjoying a cult of its own. It's a privilege to be on board. S!

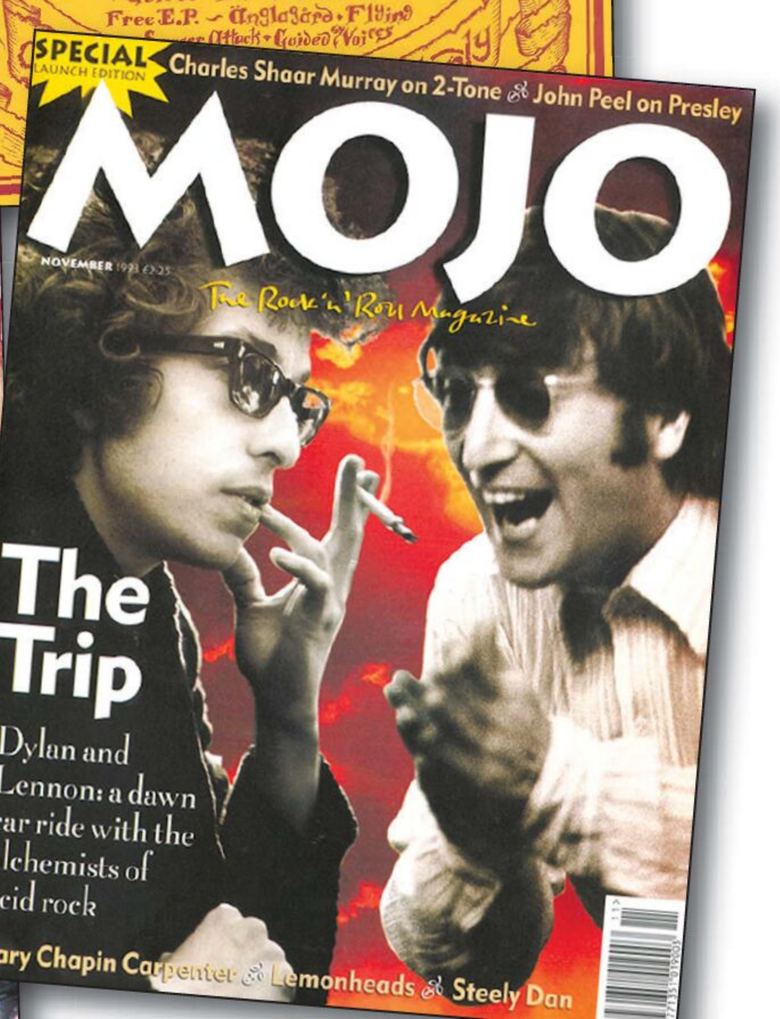










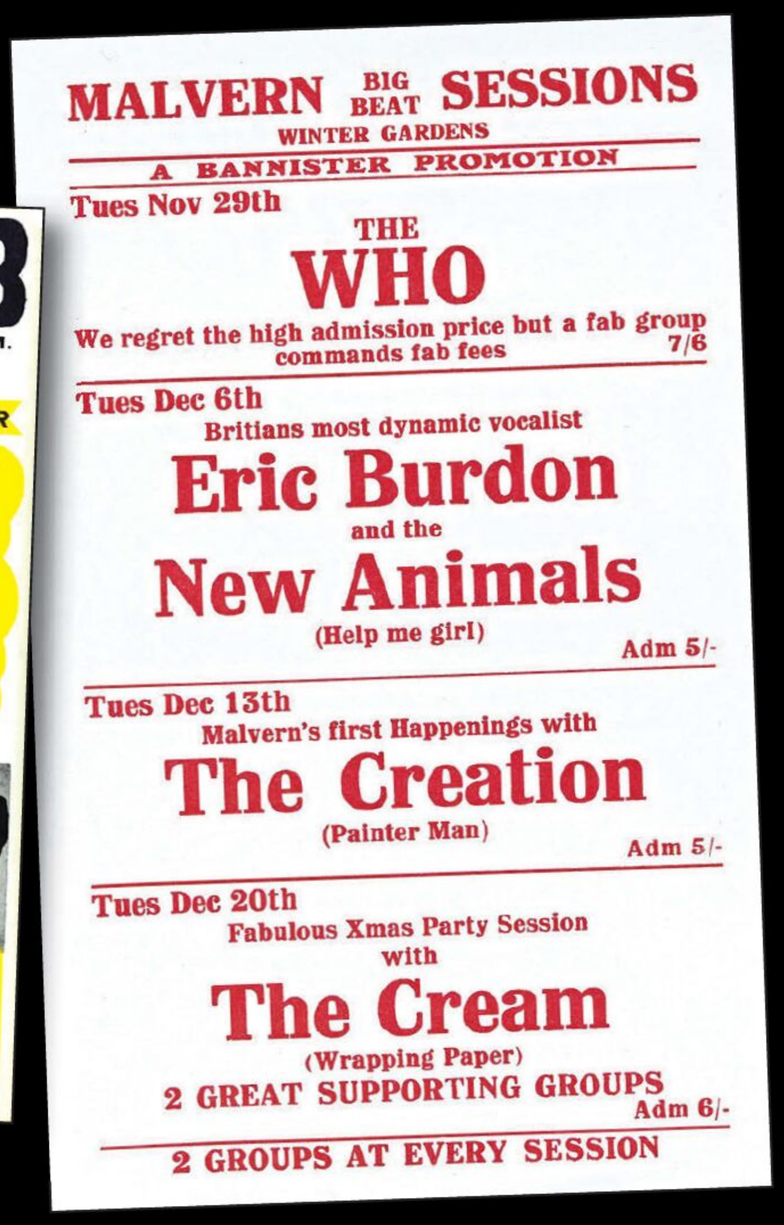


"I was on LSD continually from 1965 till '70 non-stop." Eric Burdon, fighting for peace, late 1966

WHERE THE WILD THINGS ARE

IN 1965, THE ANIMALS TRANSCENDED THEIR R&B ROOTS AND BECAME GODHEADS OF GARAGE IN AMERICA WITH A SERIES OF THRILLING 45S. A YEAR LATER, SQUABBLING AND EXHAUSTED, THEY WERE FINISHED. MARTIN RUDDOCK TELLS OF SHADY DEALS, ACID CONVERSIONS, WOLF COSTUMES AND GREAT ALBUMS WITH TERRIBLE SLEEVES

Holland Park, London W11, 28th April 1965, and Animals bassist Chas Chandler is up early. The Animals are due to fly to Sweden that day for a tour, so Chas gives his housemate, keyboard player Alan Price, a knock while he gets ready. "I woke Alan up, went into the shower, had a shower, got out of the shower, and Alan had just gone, he'd disappeared," Chandler told *Record Collector* in 1994. "And I never saw him again for 18 months."



On top of the world, ma. Dave Rowberry, Eric Burdon (front), Hilton Valentine (back), John Steel, Chas Chandler; Eric shields his eyes; July 1965's 'We've Gotta Get Out Of This Place'

Price's shock exit had manager Mike Jeffrey searching frantically for a replacement. Burdon's friend Zoot Money turned down the gig, busy with his Big Roll Band. The Mike Cotton Sound's Dave Rowberry, an acquaintance from the Newcastle club scene was game, but busy. Nineteen-year-old organist and future Blockhead Mick Gallagher ultimately filled in. "I thought I'd done something wrong when I knew the manager of The Club A Go Go was looking for me," Gallagher told *Rockpit* in 2019. "They gave me a haircut, smartened me up, they had to get me a passport as I didn't have one. I got me papers and then I was over to Sweden for the first gig in Stockholm, I got there 20 minutes before they went on stage!"

Londoner Rowberry was hired permanently when the band got home. "When Alan didn't come to Sweden, we knew he wouldn't be coming back," Chandler told *Record Mirror*'s Richard Green. "I've got no worries about joining The Animals," said a confident Rowberry, "I think I can contribute a lot to the group." That week, a sloshed-looking Price joined Bob Dylan's entourage, in sequences that later cropped up in DA Pennebaker's tour film *Don't Look Back*.

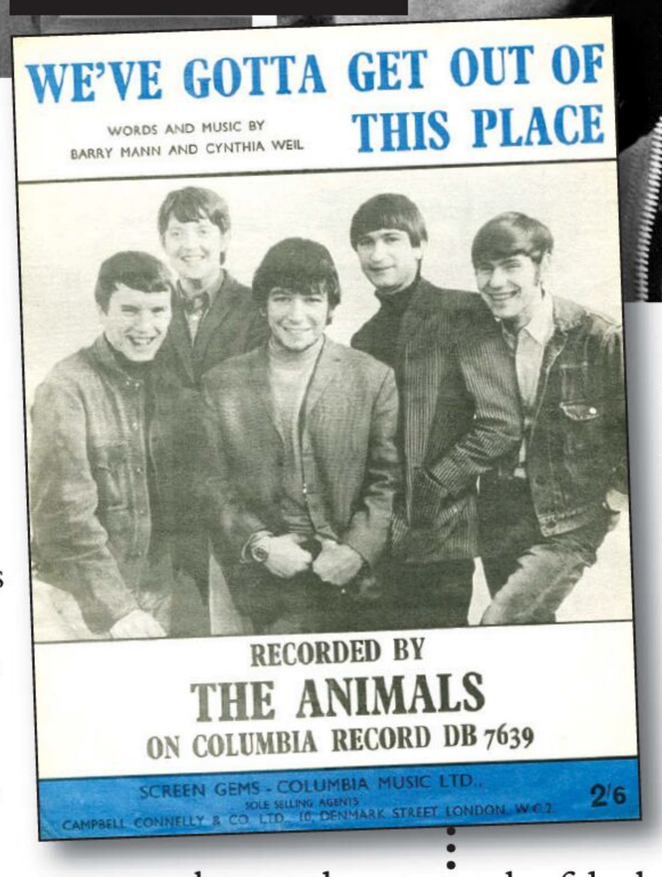
"I'll get some work somehow," Price told Green over the phone later that week. "I'll help on recordings and things like that. I don't know how I stand at the moment. I don't know if I'm going to get money from them or anything. I've still got a contract with Animals Ltd."

Rattled by Price's betrayal and the hole left by his organ virtuosity, the Geordie band of brothers quietly seethed at their old bandmate's slightly self-pitying statement. After all, 'Pricey' was much better off than them, thanks to a dubious deal over publishing. Chandler later chalked his exit up to the first royalties arriving for the arrangement for the previous year's global hit 'The House Of The Rising Sun'. "I believe the first cheque had come that day and he just walked out the door with it," Chas told *Record Collector*.

The other four original Animals maintained that the traditional song's arrangement was a joint effort, credited to Price but with an agreement to share the money equally once it came in. Price chose not to share and would later claim sole authorship. This stung the others. Burdon could improvise lyrics or reach into the pages of his ever-present journal, but Chandler and guitarist Hilton Valentine weren't natural songwriters.

Ironically, despite the publishing row, Burdon was the only Animal with a song on freshly-released second LP *Animal Tracks*, (recorded prior to Price's exit) – his aching B-side 'For Miss Caulker'. The album was mostly a collection of sparky R&B covers, but the late-night melancholy of Big Maceo Merriweather's 'Worried Life Blues' carried a genuine chill. The Animals' lack of an in-house songwriting team gnawed at them over time, and they grudgingly accepted outside material from producer Mickie Most through gritted teeth.

New boy Rowberry didn't particularly bond with his new bandmates, but was a fast learner, finding his place quickly in their groove while a newly confident Valentine asserted himself with jagged chords and flurries of stinging lead guitar. Within days, nervous flyer Rowberry was on his first US tour, and performing on *The Ed Sullivan Show*. "I shat myself all the way there and I shat myself all the way back," he told Animals biographer Sean Egan.



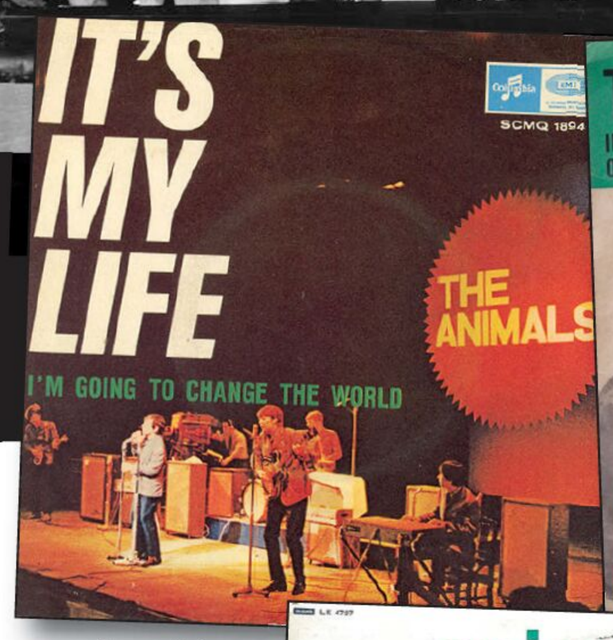
Rowberry's recorded debut came in July with the defining Animal Anthem. Most had brought a clutch of demos back from New York, including one from husband-and-wife team Barry Mann and Cynthia Weil. 'We've Gotta Get Out Of This Place' was originally intended for The Righteous Brothers, but was claimed by The Animals, who felt the industrial grit and hard knocks of Tyneside in its every beat. "That song was about us," Burdon told *Uncut*'s Graeme Thomson in 2013. "We wanted to get out of Newcastle, then a year later it was London, and then it was New York. We were on a mission." It was a masterpiece of pent-up tension, driven by Chandler's brooding bass line, and Burdon gave the performance of his life with a searing, passionate vocal. 'We've Gotta Get Out Of This Place' came out in mid-July and peaked at #2 in the UK singles chart in August.

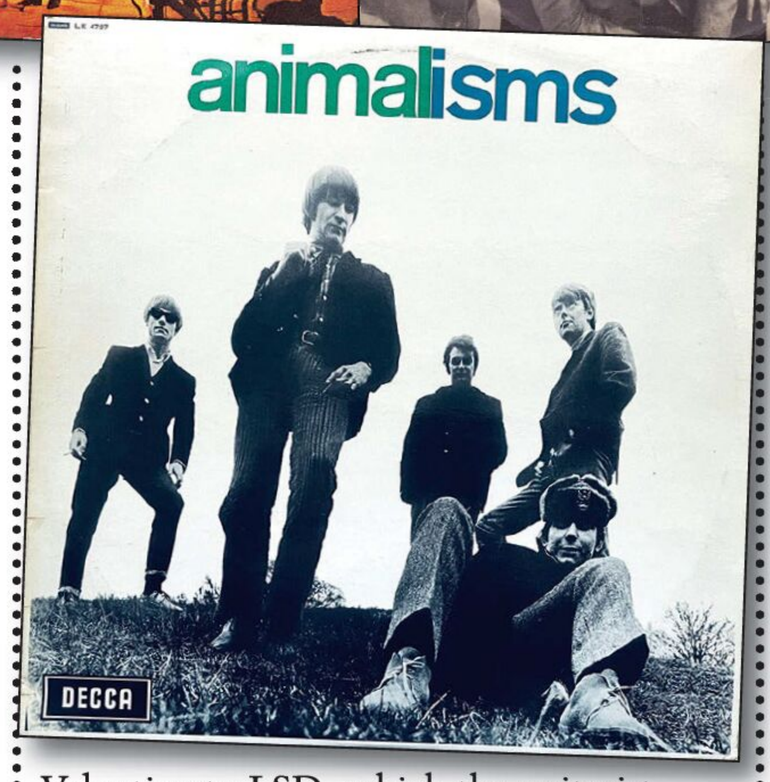
In America, MGM released a different, inferior take on 45 in August with slightly different lyrics and a more mannered vocal from Burdon. The US version still packed a punch and was huge in North America – arguably starting more garage bands than we'll ever truly know. Ironically Mann & Weil hated The Animals' version. Mann had already released his extravagant, Spector-ish demo on Lieber & Stoller's Red Bird label, hoping for a hit. "Somehow, we had given the song to Mickie Most and forgot about it," Weil told Sean Egan. "Next thing we knew, it was #2 in England, so that killed Barry's record." (See this issue's Family Album for the intertwined story of Mann & Weil's 'Kicks'.)

All-star jam, Richmond Jazz & Blues Festival, August 1965. L-R: Chandler, Long John Baldry, Burdon, Spencer Davis, Steve Winwood, Julie Driscoll, unknown, Rod Stewart, Rowberry; late '65/early '66 singles; May '66's *Animalisms*

"ERIC WAS UPSTAIRS CHEWING THE CARPET ON A TRIP SO WE WENT OFF AND DID THE SHOW THAT NIGHT WITHOUT HIM"

CHAS CHANDLER





In the glow of the huge success of 'Place', The Animals mulled various projects. "Eric wants to record an EP of early Presley numbers like 'Heartbreak Hotel' and 'Jailhouse Rock' with Zoot Money and Chris Farlowe doing the Jordanaires' backing," drummer John Steel told Altham for *NME* in late July. Burdon was also reportedly working on a book of musings entitled *Going Out Of My Head*.

There was a brief attempt at expanding the line-up when The Animals Big Band debuted at The Richmond Jazz & Blues Festival on 8th August, with the band augmented by a seven-piece brass section. "The sound of the horns engulfed me and carried me away like wild surf. It was wonderful," wrote Burdon in his '86 memoir *I Used To Be An Animal, But I'm All Right Now*. In the end, it was a one-off experiment, scuppered by money and Jeffrey's unease about wrangling a 12-piece Animals.

A further, seismic single followed in October, 'It's My Life'/'I'm Going To Change The World'. Provided to Most by Brill Building writing team Roger Atkins and Carl D'Errico, it was their snarliest, most garage-y 45 yet, and was positively made for The Animals. Valentine's riff even echoed the melody of the opening line of 'We've Gotta Get Out Of This Place'. Its snarling chorus was pure Burdon, but Eric wasn't feeling it. "At first I really hated the record. But now I'm beginning to get used to it," he shrugged to *NME* in November.

While in New York in October, The Animals taped an ABC TV special *The Dangerous Christmas Of Red Riding Hood* alongside Liza Minnelli. Made up as werewolves, they performed the cheesy 'We're Gonna Howl Tonight', which appeared on the US-only soundtrack album. It was a camp, showbizzy diversion, but as touring resumed, the band's fragile unity took a further knock after a visiting Brian Jones introduced Valentine to LSD, which the guitarist promptly started grazing on. "I just experienced existence itself, with no ego at all," he told author Andy Blackford.

Valentine started sporting a pair of unusual sunglasses made from bicycle reflectors, enjoying the prismatic patterns the light made on acid. "He wore them for weeks without taking them off," said Chandler. Then a curious Burdon dropped acid too. "I was on LSD continually from '65 till '70 non-stop," Eric told *NME*'s Tony Stewart in '76. "I loved it, man. In the early days it was so pure the visions were incredible. I talked with Buddha, saw the crucifixion of Christ, I talked to God. I saw myself at the age of 103."

Despite Eric's acid evangelism, an early dose left him out of action while the others struggled through a disastrous set with Chas fronting the band. "Eric was upstairs chewing the carpet on a trip, so we went off and did the show that night without him," said Chandler in the '95 *My Generation* documentary. Chandler dabbled with LSD too but stuck with his preferred poison of a pint.

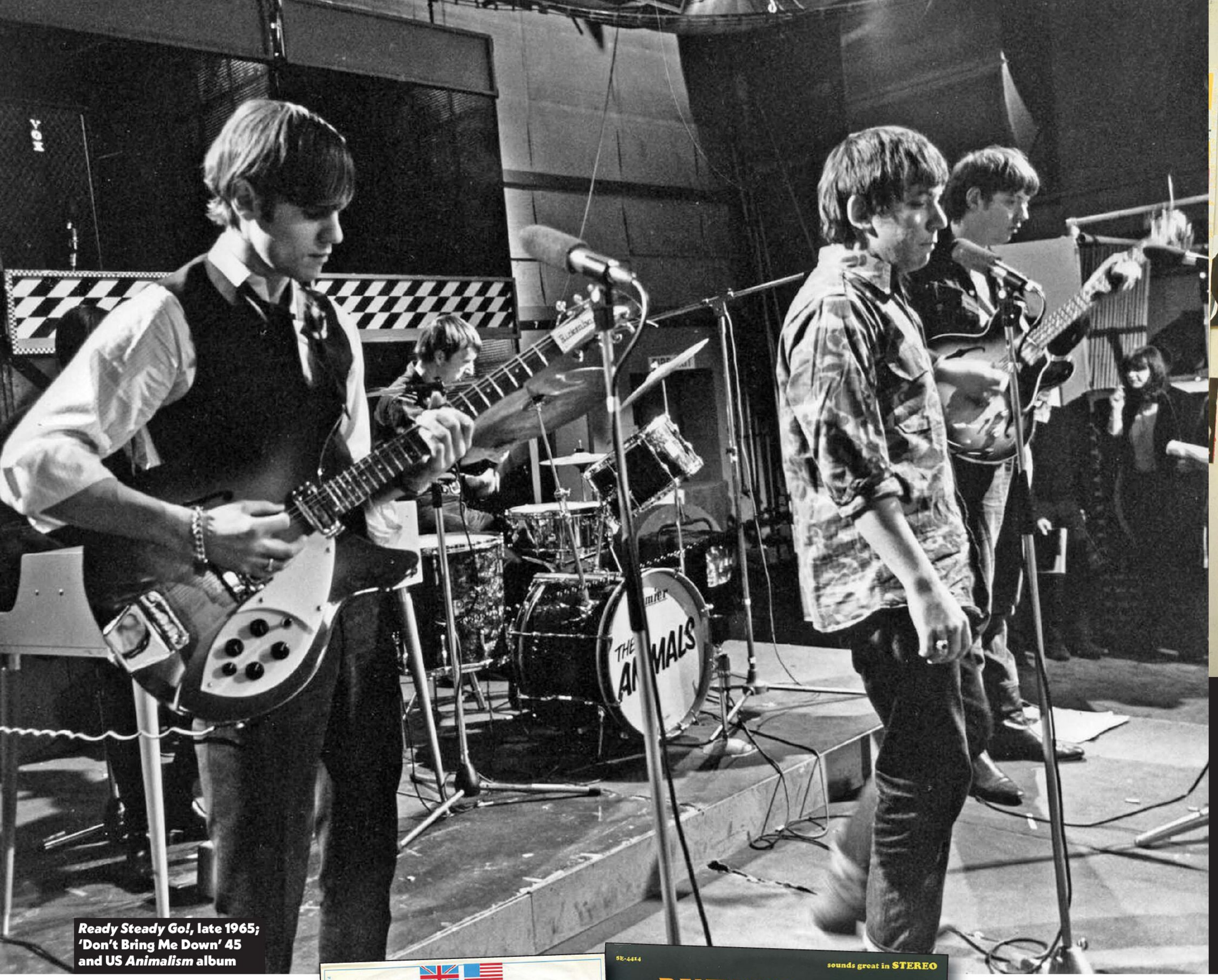
With one group of Animals munching acid and the others drinking, a rift opened. Steel was particularly wary of LSD, especially after visiting Valentine and finding him "freaked out of his skull on acid, surrounded by hundreds of animal soft toys he'd brought home from America".

That December, the band left both Columbia and Most for a new deal with Decca and more money. Confusingly, the deal was for the UK only, and MGM, who'd already squeezed three US albums out of two UK LPs would continue to release (and mangle) Animals 45s and LPs in America.

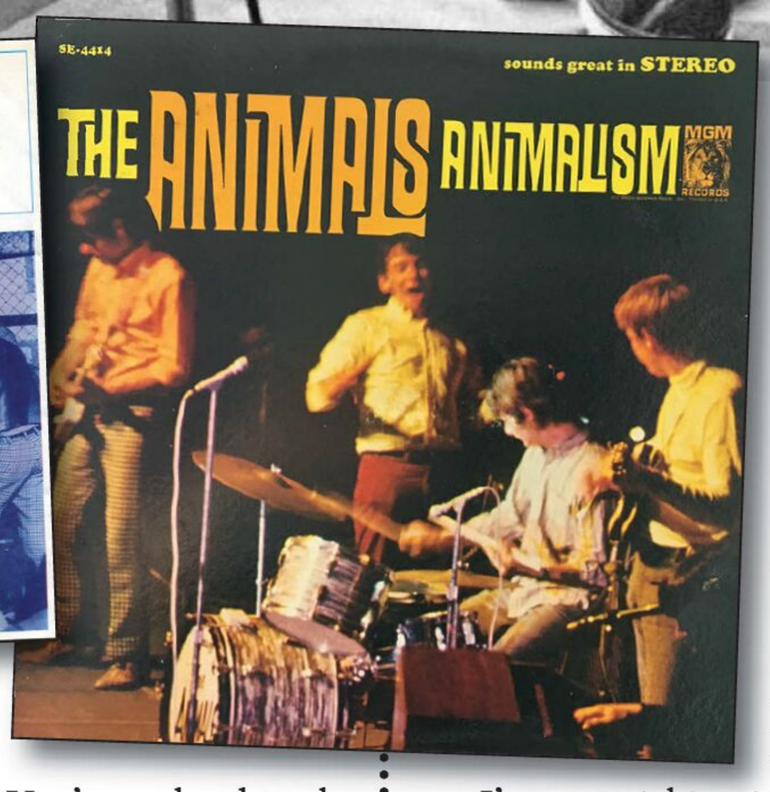
The Animals, sick of working with Most, were thrilled to be teamed with former Dylan producer Tom Wilson. They were less happy when Decca issued an EP of old pre-Columbia recordings called *In The Beginning There Was Early Animals* in January '66, but followed it in February with their most explosive 45 yet.

An old chain gang song rewritten by Eric and Chas, 'Inside-Looking Out' was a maze of martial rhythmic stabs and feral slabs of guitar and organ. Burdon is astonishing, starting off low and moody, eventually screaming the lament of a man desperate to escape prison and see his girl. Backed by an ace cover of Eddie & Ernie's 'Outcast' (also familiar to dancers in instrumental form as Juggy Murray's 'Soul At Sunrise'), it was a startling new dawn. "We took a terrible liberty with 'Inside-Looking Out'", Eric told Altham in February. "It originates from a Mississippi prison song, the kind of blues we've always wanted to do." The US single subbed 'Outcast' out for a rare Burdon/Rowberry composition, the tender ballad 'You Were On My Mind'.

That month, Steel handed in his notice. "I was just pissed off because it seemed we never stopped touring but at the same time we never seemed to have a lot of money," he told Jeff Tamarkin in '83. The drummer's departure had Burdon openly pondering The Animals' life expectancy. "I think now that John has left, we'll never make Stones or Beatles class," he told Altham. Nashville Teen Barry Jenkins replaced him in March. Burdon and Valentine got Leicester-born Jenkins royally stoned before presenting him to



***Ready Steady Go!*, late 1965; 'Don't Bring Me Down' 45 and US *Animalism* album**



the press at The Ship on Wardour Street. "I was mashed out of me box," the drummer later admitted. He'd soon join the acid contingent of The Animals.

'Inside-Looking Out' hadn't been a huge success, and a further blow came with the release of Columbia's *The Most Of The Animals* in April. The first, and best-known Animals compilation, it was full of all-too recent hits, with the now despised Most's name front and centre.

In May, new album *Animalisms*, recorded before Steel's exit (but with Jenkins featured on the sleeve) was released in the UK. Valentine was on fire, deploying a fuzz box and burst of sinister tremolo, while Wilson's tough, widescreen production gave *Animalisms* a big American sound similar to the Stones' sides of the time – but the band still scratched for material. Rowberry contributed the instrumental filler 'Clapping' and co-wrote the catchy 'She'll Return It' with Burdon (featuring Eric's outrageous growl of "She speak *Fraaaaanch*!"), but *Animalisms* was, again, mostly covers. The band's arrangement of 'I Put A Spell On You' was developed with Price (who'd since released his own version) back in '65. There was a slight angling towards soul, with 'Outcast' and Joe Tex's 'One Monkey Don't Stop No Show', but the stand-out was the menacing 'Gin House Blues'.

By late spring, rumours spread that The Animals were in trouble. This was confirmed by a tour film entitled *Animals Around The World*, screened briefly that June. Drawn from recent US and Polish trips, it shows a fractious, tired band openly discussing splitting up. At one point a smiling but dazed-looking Burdon admits to camera, "It's been one long one-night stand for the last two years and I'm physically very tired. And a little mentally tired too," while Valentine has an angry meltdown in a hotel room, snapping "If it's still like this at the end of this tour I tell you I'm not sticking it."

"Eric and I were starting to get wise to things," Chas told *Melody Maker*'s Chris Welch in '72. "One night we just decided to quit – we would carry out all the engagement(s) booked and no more. I didn't want to stay a bass player all my life. I hadn't a clue what to do but we all knew The Animals were over."

In May, The Animals flew to The Bahamas. Joined by Wilson, they recorded a handful of new tracks in a hotel ballroom. Keith Altham eavesdropped on them working on Goffin & King's 'Don't Bring Me Down', observing Rowberry

Eric with pop-art home decor; *Rave* cover star, March 1966 (below)

"I COME HOME AND I THINK THAT IT'S A BIT OF A BRING DOWN. THEN, WHEN I GO BACK I CAN SEE THAT AMERICA IS THE ONLY PLACE TO BE"

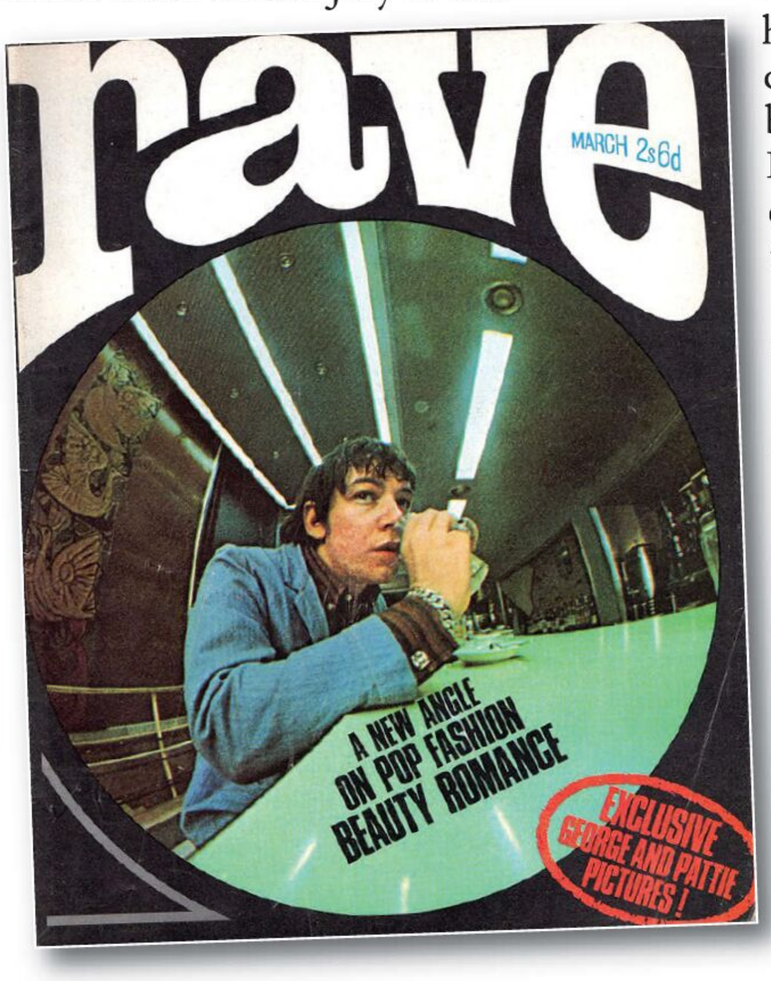
ERIC BURDON

complaining about running his organ through a radiogram speaker, local kids gate-crashing the session with a beach ball, and Burdon's concentration wandering mid-vocal due to "the progress of an enormous cockroach, crawling painstakingly across the floor". Primitive gear, intruders and roaches aside, 'Don't Bring Me Down'/'Cheating', released in late May, was thrilling. Burdon nimbly flips between hushed verses and hollering choruses, but the real star is Valentine's ferocious, stuttering fuzz guitar – which also roars through Eric and Chas's jam B-side 'Cheating'.

Back in London, Altham prodded Burdon and Jeffrey on the split rumours. Both stayed silent, but Burdon mentioned plans for a "big ballad" for August release. "I would prophecy that by the end of this year The Animals may have disbanded," Altham solemnly wrote in his piece for *NME*. In between winding The Animals down by stealth and grooming Burdon as a solo artist, Jeffrey deposited most of the band's Decca advance into a bank in The Bahamas that mysteriously disappeared shortly afterwards.

After an extended holiday in Majorca, the band flew to New York in early July to cut more sides with Wilson. Their groovy reinvention of the traditional 'See See Rider' was earmarked for a single. While in The Big Apple, Chas was nagged into visiting Café Wha? in the Village by friend Linda Keith on 5th July to see her friend Jimmy James play. Knocked out by what he saw, Chandler vowed to bring Jimi Hendrix (for it was he) to London once the tour was over. Two days later, The Animals hit the road for the final time with Herman's Hermits.

As the band lurched towards the finish line, Burdon was persuaded to keep the Animals name going with Jenkins. In August 'See See Rider'/'She'll Return It' emerged, credited to Eric Burdon & The Animals, but in typical schizoid MGM style, the US-only *Animalization* album released that month was credited to The Animals. Using recent singles (including 'See See Rider') and cuts from *Animalisms*, *Animalization* is a great album but MGM's art department used the dullest, blurriest band photo possible for its sleeve.



OUTSIDE-LOOKING IN

A few words from some fans of note on The Animals' importance and influence, 60 years since they first roared into the charts

JON SAVAGE (author, compiler extraordinaire)

"Nineteen sixty-four through '66, The Animals were the hardest and toughest. Their peak: 'It's My Life'. Their one note epic: 'Inside-Looking Out'. Their secret weapon: Hilton Valentine. Watch his smile in the '64 film *Pop Gear*, where the group mime their indelible 'The House Of The Rising Sun'."

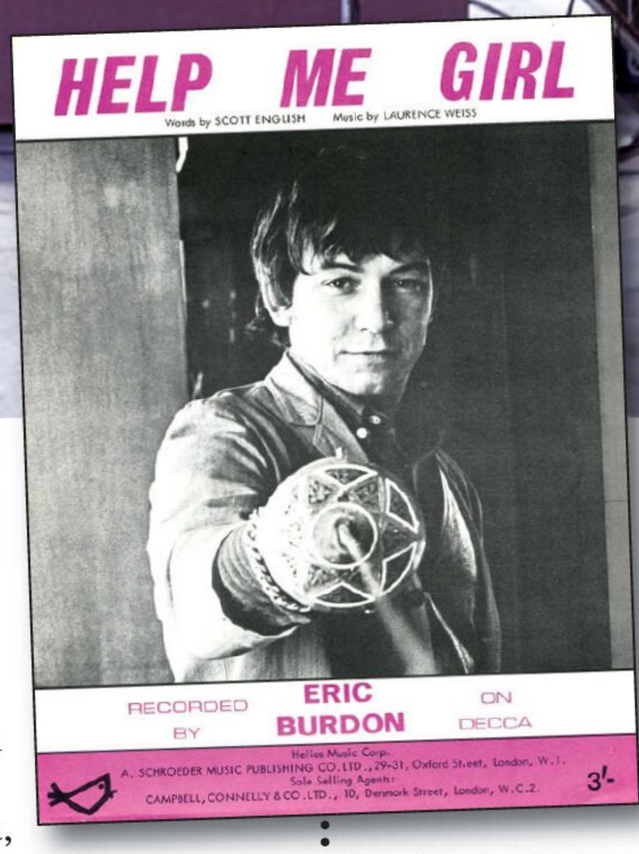
JAMES SKELLY (singer-songwriter, The Coral)

"The first time I saw The Animals was on a TV show about The British Invasion. We lived in a flat above the pub my mum and dad managed. There was something about their sound, especially Eric Burdon's voice, that resonated with my desire to get the life that seemed set out for me. From that moment they were one of my favourite bands, and I still reference their recordings with Mickie Most when I'm producing in the studio."

EDGAR JONES (singer-songwriter, The Stairs, The Joneses and solo)

"You can ask the question, 'How far can you strip something down and how tense can you make it?' And it's 'Inside-Looking Out'. It sounds like a band effort they got excited about together, I get a real vibe of that going on. It's also rather sad, there's something about 1966 – it's like a bit of a musical gate that closed and another one opened. You've got that that classic three years of stripped-down British R&B... everyone was doing it, then suddenly you've got the likes of 'Good Vibrations', 'Cold Sweat', Motown getting more sophisticated. It carried on with the American garage scene, which was great, but you didn't really hear those sounds coming from blighty anymore, which I think is a great shame. But time moves on, people change."

Barry Jenkins behind the drum kit for 'Don't Bring Me Down'; Eric goes it alone



The Animals made a final appearance on *The Ed Sullivan Show* on the 14th, performing a fiery 'Don't Bring Me Down'. The following day Rowberry was interviewed by college radio in Salem, Oregon about split rumours published by *NME*. "It's not a rumour, it's just a bad newspaper," snapped the keyboardist. "Let's put it this way, we're in a bit of a mess right now."

They played their final show in Atlantic City on 5th September. Burdon immediately went to Los Angeles to cut tracks with Frank Zappa and members of session elite The Wrecking Crew – including a shuffling, laconic take on Fred Neil's 'The Other Side Of This Life'. "I recorded in LA on my own," Burdon told *Beat Instrumental's* Kevin Swift in November. "The scene has to be experienced to be believed. I come back home and I think that it's a bit of a bring down. Then, when I go back I can see that America is the only place to be. The tapes I did out in the States are very, very interesting, although I say it myself. There is one track where Frank Zappa does this Indian lead break. It's really good."

Jenkins joined Burdon in New York, where the pair, backed by The Horace Ott Orchestra rush-recorded the dubious *Eric Is Here* album. Meanwhile, in England, Decca readied a Burdon solo single coupling the jaunty, Motown-ish 'Help Me Girl' with Randy Newman's 'Mama Told Me Not To Come' from the New York sessions, then shelved it. Confusingly, with the NYC tapes in the can, MGM prepared a final US-only Animals album from the LA Burdon solo sessions with Zappa, the final band recordings with Wilson, and an alternative version of 'Outcast'.

Burdon flew back to the UK, and the old band met one last time in a lawyer's office. Their split was announced to the press on 15th September. The following day, Eric's solo campaign began on *RSG!,* tearing it up to 'Shake' alongside Otis Redding and Chris Farlowe. Chandler prepared for Hendrix's arrival in the UK, Rowberry did session work, while Valentine drifted, preaching the acid gospel to anybody who'd listen. "My ex-lead guitarist, Hilton Valentine, is now one of the world's great religious leaders. He only steps down to communicate with us mortals occasionally," Burdon sarcastically told Altham in November. "Eric Burdon is a blues man. I prefer music," Valentine snarked in response.

'Help Me Girl', backed with 'See See Rider' and credited to Eric Burdon & The Animals, came out in October. "'Help Me Girl' is just an interval disc," Eric told Altham in December. "I didn't really want to release it at all, but I was frightened people might forget about me altogether unless something went out."

The final, posthumous Animals LP *Animalism* was issued in America in late November with another bad blurry sleeve. Only intermittently in print over the last few decades, *Animalism* is a grab bag, but a strong one, showing the '66 band on tough, metallic form with Valentine and Rowberry leading the charge. Their fuzz and organ-driven demolition of Sam Cooke's 'Shake' is face-melting, while Donovan's 'Hey Gyp' (cut in Nassau) is given a driving, raw treatment. By now, The 'New' Animals was already on tour, and Burdon was preparing for lift-off with his new freaks, unsentimentally telling Altham, "People don't like changes, and at present I'm supposed to be the villain who broke up The Animals. I didn't break up anything. WE broke up."

It's a great shame that The Animals faded out in America in a confused flurry of exhaustion, acid and random LP and 45 releases. Their fiery final recordings show a band that still had much to give. If you find yourself crate-digging and find an Animals LP with a terrible, blurry sleeve on MGM – maybe give it a home. It may just win your heart.

THE BEAT GOES ON...

For these and more great releases, visit our website at **www.bgo-records.com**

NILS LOFGREN

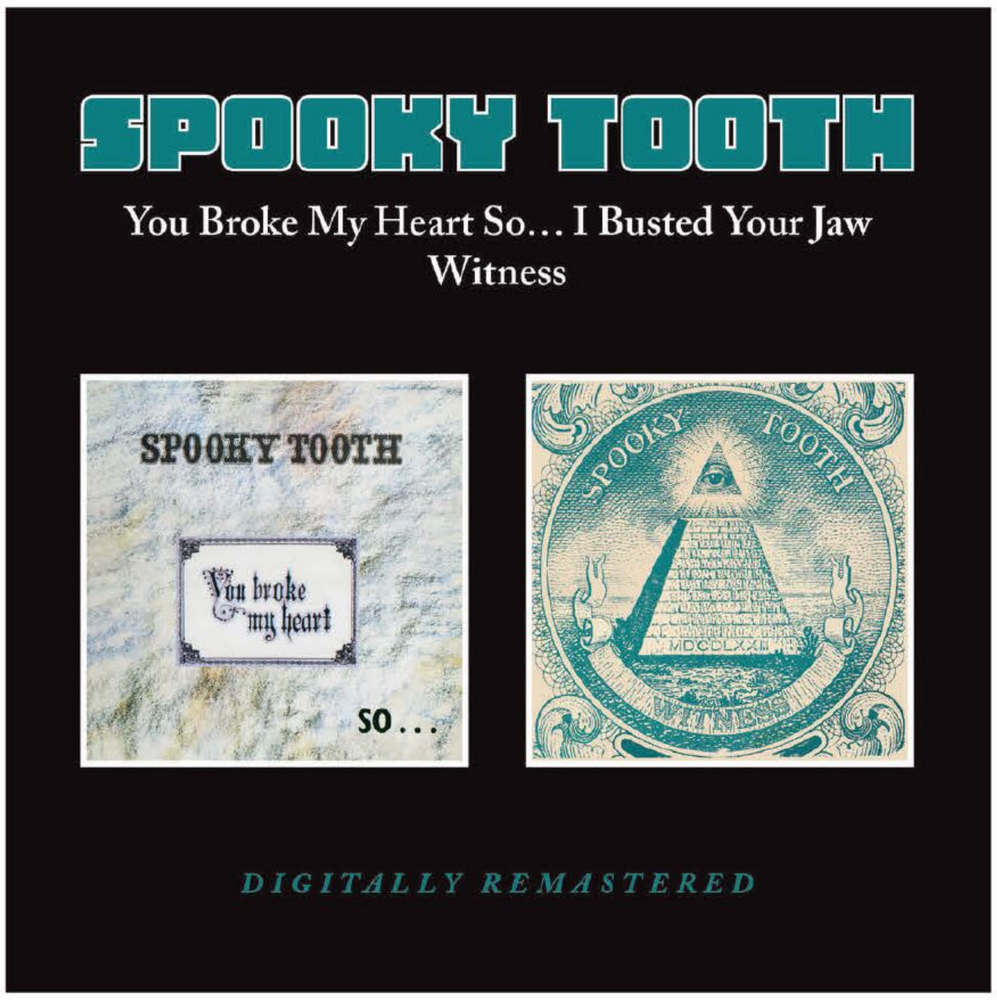
Night Fades Away / Wonderland

BGOCD1512

SPANKY AND OUR GANG

Spanky And Our Gang / Like To Get To Know You / Anything You Choose / Live

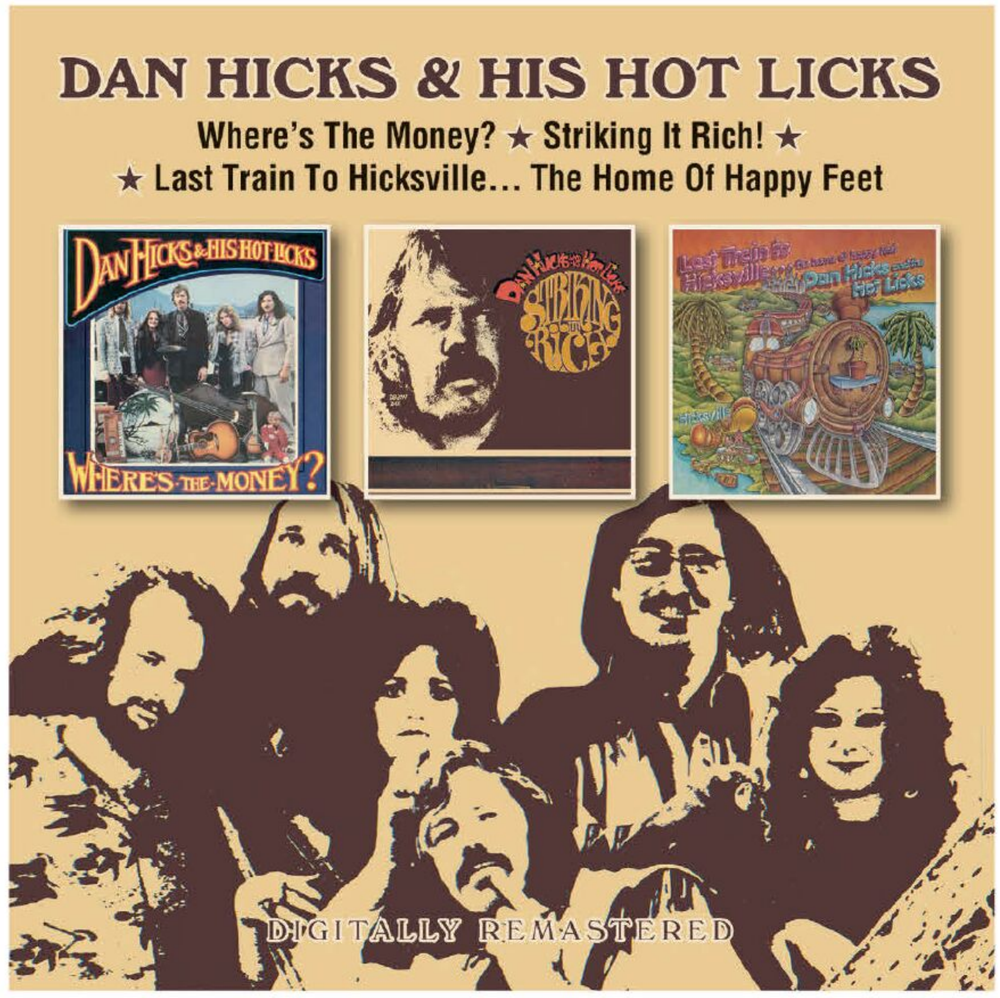
BGOCD1514



SPOOKY TOOTH

You Broke My Heart So... I Busted Your Jaw / Witness

BGOCD1516



DAN HICKS & HIS HOT LICKS

Where's The Money? / Striking It Rich! / Last Train To Hicksville... The Home Of Happy Feet

BGOCD1515

UK customers: buy any 2 CDs from the website, get free shipping (normal postage applies for 3 or more CDs)

BGO RECORDS

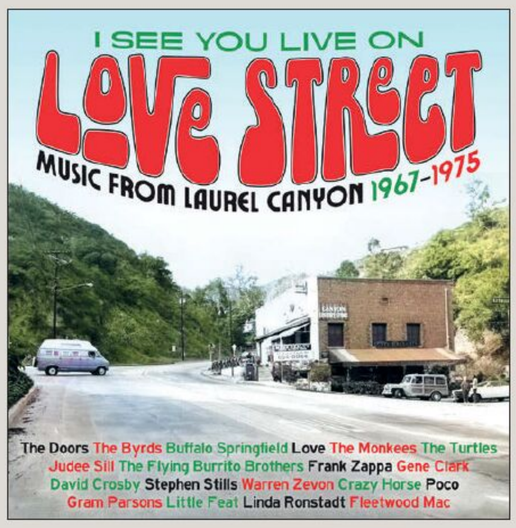
All BGO Records new releases are available from Amazon and all good record shops or online at **www.bgo-records.com**

For a free BGO Records text catalogue listing and order form, please email **mike@bgo-records.com** or call **01284 724406**

BGO Records, 7 St Andrews Street North, Bury St Edmunds, Suffolk IP33 1TZ • Distributed in the UK by Proper Music

Neighbourhood Watch

JEFF PENCZAK breathes in the dazzling sunshine and smoky shadows of a unique musical community



VARIOUS ARTISTS
I See You Live On Love Street: Music From Laurel Canyon 1967-1975

★★★★

GRAPEFRUIT 3-CD BOX SET

While Joni Mitchell, James Taylor, Eagles, CSNY, Carole King, Jackson Browne *et al* are contractually omitted pretty much everyone else is represented in this otherwise definitive (72-track, four-hour) overview of the scene that popularised singer-songwriters, folk (and country) rockers, sunshine-pop, jingle jangle precursors to The Paisley Underground and *outré* weirdos who form the bedrock of what is often (disparagingly) labelled "classic-rock". Chart-toppers rub elbows with near-misses (Morning, Howdy Moon) and there are enough head-scratchers tossed in to keep musicologists and nit-pickers interested. As is Grapefruit's wont with its box set treatments, compiler David Wells mostly focuses on the artist's lesser-known tracks, perhaps rightly suspecting a *Time Life*-styled "greatest hits" package is not what the audience for such a set is expecting. Besides, they probably already have the usual suspects and will be willing to dig deeper into the scene's artifacts. Hence the major focus on album tracks over hit and/or familiar singles.

The Association kick things off with 1968 album track 'Come On In' that nevertheless highlights their incomparable harmonies, a key element in many of the LA and Laurel Canyon recordings. The "deep cuts" track selection explores unexpected gems and unusual approaches in an artist's catalogue, such as the psychedelic phasing in both Paul Revere & The Raiders' 'Tighter' and The Holy Mackerel's 'Wildflowers', The Monkees' brilliant *Head* centerpiece 'As We Go Along', The Sunshine Company's incredible (and nearly unrecognisable) reworking of George Harrison's 'I Need You', Warren Zevon's shambolic solo debut 'Wanted Dead Or Alive', Traffic chameleon Dave Mason's collaboration with Mama Cass Elliott 'Too Much Truth, Too Much Love', and Association vocalist Russ Giguere gone outlaw country on the sadly prophetic 'Brother Speed'. Hard drugs would contribute to the deaths of Gram Parsons, Danny Whitten, Gene Clark, Tim Buckley, Alan Wilson, Bob Hite and the eventual downfall of the previously mellow, pot and booze scene.

Love's 'The Good Humor Man, He Sees Everything Like This' from the seminal *Forever Changes* demonstrates the autobiographical approach to many of the lyrics here – a veritable history lesson in the comings and goings of the Canyon's residents. The Doors' 'Love Street' from whence the set's title, Nilsson's 'Driving Along' and The Mamas & Papas' 'Mansions' are other examples, as are Wells' annotations, which are full of home addresses and bed-swapping relationship details.

Other favourites include songwriter extraordinaire Jimmy Webb's tribute to fellow songwriter 'PF Sloan' and 'Where's The Playground Susie', one of his finest Glen Campbell collaborations, Judee Sill's 'Crayon Angels' and The Turtles' cover of her 'Lady O,' Linda Ronstadt's heart-wrenching interpretation of fellow-Canyonite Neil Young's 'Birds,' Steve Noonan's definitive recording of high school classmate Jackson Browne's 'Shadow Dream Song, and Howdy Moon's original 'Cook With Honey', an earlier hit for Judy Collins.

There will always be selection quibbles. Scott McKenzie's genre-defining 'Twelve Thirty' is a disappointing substitute for The Mamas & Papas' original, Susan Carter and Essra Mohawk are a little too "Laura Nyro lite" for my tastes (perhaps one of Peggy Lipton's Nyro or Carole King covers would've been a better choice), and Beefheart, Zappa and Kim Fowley (backed by Steppenwolf!) feel sorely out of place. But there's no denying the incredible quality from such an enormous variety of songwriters, producers, and performers (over a dozen are in The Rock And Roll Hall Of Fame) who over a short period of time when "illegal smiles," sunshine vibes, and good times were the order of the day created some of the most cherished music ever to emanate from America.

"Chart-toppers rub elbows with near-misses and there are enough head-scratchers tossed in to keep musicologists and nit-pickers interested"

Judee Sill. Lady of the canyon

AIRTO MOREIRA & FLORA PURIM
Sounds, Dreams & Other Stories – A Celebration: 60 Years
★★★★★

BBE MUSIC 3-CD/5-LP BOX SET

This hugely impressive first ever career-spanning anthology of the recordings of Airto and Flora is a more than worthy salute to the golden couple of Brazilian jazz and their seemingly endless musicality.

Over some six decades the unique and enduring partnership of the drummer and percussionist par excellence and the equally extraordinary vocalist have gifted the world an unparalleled legacy of free-spirited Brazilian jazz-fusion liberally sprinkled with the essences of bossa, MPB and traditional folkloric sounds and influences. Thankfully this impressive collection succeeds in doing justice to Airto and Flora's expansive discographies across 37 expertly chosen tracks compiled by Paul Bradshaw of *Straight No Chaser* and Roberta Cutolo of Totally Wired Radio.

With its suitably epic dimensions *A Celebration* feels little short of a magical and transformational journey deep into the soul of Brazil. Quite simply unforgettable from start to finish.

Grahame Bent

BRIAN AUGER'S OBLIVION EXPRESS
Live Oblivion Vol 1 & 2
BOTH ★★★★

BOTH SOUND BANK MUSIC LPS

Live Oblivion perfectly documents two shows at Hollywood's Whisky A Go Go from the spring of 1974 that saw The Oblivion Express performing at the absolute peak of their powers. Reissued to mark the 50th anniversary of its recording, *Live Oblivion* was originally released in two separate volumes – the first in '74 with the second following in '76.

What's most noticeable is the degree to which Auger and friends freely improvise on their original studio recordings, meaning both albums feel like a succession of expanded trips across the spectrum of The Oblivion Express's rich soul-jazz sound. Besides the individual brilliance of Auger, the intensely soulful vocals of Alex Ligertwood and the crisp drumming of Steve Ferrone make the Express a formidable ensemble, arguably most memorably captured on 'Truth', 'Second Wind' and the readings of Wes Montgomery's 'Bumpin' On Sunset' and Herbie Hancock's 'Maiden Voyage'.

Grahame Bent

LISTEN TO SHINDIG! ON SOHO RADIO
Soho Radio

CHEVAL FOU
Cheval Fou
★★★★

DISQUES PLUSQUEREEL LP

The mysterious and enigmatic Cheval Fou was a Parisian *avant/* experimental rock trio who were active during the first half of the '70s. Despite never releasing any material during their lifetime, this compilation follows in the hoof prints of CDs previously issued by Legend Music and Psych Up Melodies by once again making available a collection of "salvaged" home recordings.

Featuring guitarist Michel Petau and drummer Stephane Rossini (later of Nyl), Cheval Fou's signature sound, in so far as it can be pinned down in any one place, oscillates between wild psych freak-outs, neo-krautrock and a taste for spacy atmospherics. It's thoroughly uncompromising stuff all the way with hints and glimpses of Amon Düül, Faust, Ash Ra Tempel, Gong and others detectable throughout these shape-shifting soundscapes. In addition to the five tracks on the LP, a download card gives access to a further seven recordings.

Grahame Bent

DAN HICKS & HIS HOT LICKS
Live In LA 1973
★★★★

FLOATING WORLD CD

A prime early mover of the emerging San Francisco scene with The Charlatans, Dan Hicks' subsequent career moved towards a unique, nostalgic acoustic fusion that drew on western swing, bluegrass and gypsy jazz. It was best heard on a clutch of LPs cut for Blue Thumb, culminating in *Last Train To Hicksville* in 1973, which roughly coincides with the half-hour radio broadcast contained here.

It's a great representation of the Hot Licks in their prime, with virtuoso violinist Sid Page in dazzling form, while vocalists Maryann Price and Naomi Eisenberg give fine accounts of themselves, the latter offering a welcome rarity in 'Keep Playing With My Mind'. As an added bonus, there's a show from decades later where, Dan aside, the personnel is entirely different, yet the set feels entirely simpatico, with Hicks' uniquely humorous approach undimmed.

Ben Phillipson

SCOTT FAGAN
South Atlantic Blues
★★★★★

EARTH RECORDINGS LP

Given that the 1968 ATCO original is still easy to pick up and that this sublime LP was reissued by Saint Cecilia Knows not even a decade ago, it's both a surprise and a pleasure to see it appearing once again – and even better to hear that the label will also be putting out the previously unrecorded soundtrack to *Soon*, the '71 Broadway rock musical Fagan co-wrote and starred in.

I've raved before about the untouchable wonder of this album, with Scott's vocal veering somewhere between Scott Walker, Tim Hardin, early Bowie and Donovan, with its deep, soulful horn and string arrangements, its magic and its mysticism, but for anyone still uninitiated, it's perfection: the sound of soft evening winds in the palm trees on the beaches, of bare feet treading the deep black sands, of New Orleans radio hits picked up down in The Virgin Islands, the saddest, truest songs hitting home the hardest.

Hugh Dellar

FAUST
Momentaufnahme III / Momentaufnahme IV
BOTH ★★★★

BOTH BUREAU B CD/LP

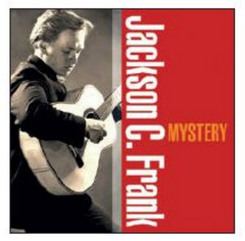
Originally part of 2021's mega *Faust 1971-74* box set, the band's unreleased studio recordings, *Momentaufnahme I* and *II* received their own independent release last year. Translating as "snapshot", these albums delved deep into the vaults of one of the most inventive and unique bands in the kosmische canon. And now bureau b has returned with two more fascinating offerings in *III* and *IV*.

Faust's golden period coincided with the heyday of krautrock and saw the band at its most prolific – these two albums are testament to that. *Momentaufnahme III* and *IV* are a positive chocolate box assortment of experimental music that showcases Faust's creativity, playfulness and anarchic innovation, veering between short jams, noise collages and extended improvisational workouts of some of their most well-known tracks, such as 'Krautrock'. Some entries are already available on other comps including *71 Minutes* and *BBC Sessions*, while others are previously unreleased. A real adventure.

Sarah Gregory

JACKSON C FRANK
Mystery
★★★★

MOONCREST CD/LP



Jackson C Frank was an American folk player who, after moving to England in the mid-60s, proved a seismic – if under-celebrated – influence on Albion folk's renaissance, inspiring the likes of Sandy Denny and Bert Jansch, but also fellow expatriate Paul Simon. A gifted artist whose life was plagued by misfortune – in the form of tragic accidents, mental health issues and, later, homelessness – Frank died at 56, forgotten by most, his stature as a great (and cult favourite) of the folk singer-songwriter canon still to follow.

After reissuing his classic self-titled on CD in 1996, Mooncrest is now collecting early rarities in an album aptly titled *Mystery*. What easily shines through the fog is the exquisite quality of Frank's writing, the emotional depths of his voice, his suggestive fingerpicking and, above all, the timelessness of these forgotten tunes, which cherish their traditional roots while ringing remarkably modern.

Camilla Aisa

HARMONIA
Musik von Harmonia
★★★★★

GROENLAND 2-LP

Despite Eno labelling them the most important band in the world, krautrock supergroup Harmonia fizzled out after just two albums. But as is so often the case, the passage of time has shown Harmonia's music to be both pioneering and universally influential. It is of little surprise, therefore, that this year's RSD sees the 50th anniversary release of their 1974 debut, *Musik von Harmonia*.

Cluster's Dieter Moebius and Hans-Joachim Roedelius and Neu's Michael Rother came together as Harmonia in 1973, recording in the former's Forst studio with little more than a basic mixer and three tape recorders. And this album beautifully embodies the fusion of these two vital flanks of the kosmische world.

Rother's harmonic fingerprints are all over 'Watussi' and the highly motorik 'Dino' for example, while the electronic Cluster aesthetic is evident on 'Ohrwurm' and 'Hausmusik'. But rest assured this is 100% collaborative – each track augmented by the presence of two sets of master musicians. Perfect.

Sarah Gregory

reviews then

PETE HAM
Gwent Gardens
★★★★

Y&T MUSIC

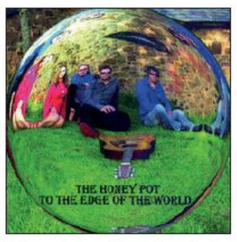
It's hard to believe it's been 27 years since the release of *7 Park Avenue*, the first instalment of Pete Ham's home demos, lovingly overhauled by superfan/archivist Dan Matovina to allow us a glimpse inside the mind of one of the most overlooked yet prolific songwriters of the late '60s and early '70s. Dozens more demos have surfaced since, with only the occasional dip in listenability.

Gwent Gardens may not scale the lofty heights of *7 Park Avenue* and *Golders Green* but fans will find it indispensable. Pete's piano-and-vocal demos of Badfinger's 'Take It All', 'I Miss You' and 'Walk Out In The Rain' are here, but as always it's the unheard songs that demonstrate his innate skill and diversity. 'The Day Begins', and 'I Can Be' ooze the melancholy inward-looking mood that characterises much of Ham's work, 'Tulip' and 'Something On My Mind' offer a more chipper outlook and 'Think It Over' suggests an affinity with Carole King's *Tapestry*. "I can't believe there are still so many great Pete Ham songs that no one has heard yet," Matovina commented before his death last year. Let's hope his work will be continued with the same passion and eye for detail.

Andy Morten

THE HONEY POT
To The Edge Of The World
★★★

MEGA DODO LP



Inspired to produce an album of short psychedelic songs along the lines of The Beatles' *Revolver*, this debut release by Devon collective The Honey Pot first appeared in 2012. Led by Icarus Peel, the band pursue two lines of musical direction, one more profitably than the other.

Much of the album is made up of bluesy psychedelic rock punctuated by twisting guitar. The best of these songs is 'How Many?', the mournful lyric of which is counterpoised by a sprightly melody. For all the nimbleness of the arrangements and playing these compositions are often more imitative than innovative. Whimsical songs such as the seaside singalong 'Florence' also come across as irksome and contrived. What really distinguishes the record are its darker and more introspective turns, as on the folkier 'Hazy Recollections' and 'Love Is Green', showcasing the heartrending lead vocals of Jacqueline Bourne.

Clive Webb

THE MOODY BLUES
Ce Soir On Danse, Paris 1968
★

HOMESPUN CD

Let's immediately say hello to the elephant in the room: the sound on this 1968 French TV show performance sucks. The drums are far too prominent, the trapped bird sounds like a flute, or vice-versa, and those polished studio harmonies didn't make it to the television studio. It doesn't help that The Moody Blues' two albums to date sound like they were by different bands, as the R&B primitivism of *The Magnificent Moodies* jars with the proto-prog *Days Of Future Past* material. And really, two versions of 'Nights In White Satin' in one 10-song set?

Who is this even aimed at? It's not one for the casual or the curious, and the bait that might lure diehards, the previously unreleased 'Beautiful Dream', was included in the DVD of this concert in the 50th anniversary edition of *In Search Of The Lost Chord*. Honestly? This should have stayed in the vault.

Peter Gallagher

PEOPLE
Natures Melody
★★★★

TRAMP LP

To describe People's sound as "melodic AOR" or "yacht-rock", as tempting as those terms are, seems overly facile. Sure, this collection drawing on the German sextet's two early '80s English language LPs is laidback in places.

There are songs about sailing. There's cowbell and güiro. Indeed, there's a decidedly '80s sheen to most of the recordings. Yet elsewhere the band displays a real mastery of CSNY-esque harmonies ('Expression Of Feeling'), an appreciation of the glossier end of Fleetwood Mac ('Linda'), and some clear-eyed, ambitious songwriting ('I Don't Want To Be Anybody'). People's roots (the band grew out of late-'60s folk trio *The* People) are obvious from the woody flute of 'Out On The Road' and particularly the sparkle of the title track (with those harmonies again). Their sole 1968 EP *International Folklore,* all acoustic guitars and female vocals, forms the latter part of this collection, and is itself rather lovely.

Christopher Budd

It's a cryin' shame. In fact, it's all six of them!

Staying Power

THE CRYIN' SHAMES, PAUL & RITCHIE & THE CRYIN' SHAMES
Friendly Persuasion / Please Stay
★★★

CHERRY RED 2-CD

The latest instalment in Cherry Red's Tea Chest Tapes series veers into pop/beat group territory with this set from The Cryin' Shames. Founded in Liverpool in 1963 by George Robinson and originally named The Bumblies (after the Michael Bentine TV series) the band recorded an impressive audition tape for Joe Meek under that name before deciding to reinvent themselves. The songs showcased at the audition are featured on this set and include an interesting cover of Dylan's 'Mr Tambourine Man' performed as a kind of Latin shuffle, alongside versions of beat group staples 'Gloria', 'Pain In My Heart' and notably northern soul floor-filler 'I'll Keep Holding On'. The group is also responsible for giving Meek his final Top 30 hit with tearjerker ballad 'Please Stay' with its superior freakbeat B-side 'What's News Pussycat' both showcased here.

As is often the case with these Tea Chest releases, there's the opportunity to dissect the recording process and look at the way that producer Joe Meek built up the finished product – different phases and mixes of tracks such as 'Let Me In' (also recorded by The Sorrows) and 'Please Stay' are featured on the second disc.

The group's stage repertoire is accurately mirrored by the finished tracks here, many of them unreleased. Although versions of 'Take Me For A Little While', 'As Tears Go By' and 'My Girl' are passable takes and, while the musicianship is excellent, there's nothing that really improves upon the original releases. Both 'You're A Wonderful One' and 'Let Me In', despite being great tracks, feel as if they needed to be less polite and could have benefited from having the needles on the mixing desk pushed into the red just a tad.

Also included on this set are live versions of 'Circles', 'Shake' and 'September In The Rain' from BBC's *Saturday Club* and performances of 'Please Stay' and 'Gloria' from a live French session recorded around the same time. These recordings probably reflect the band's stage attack and dynamism more accurately than the polished studio tracks.

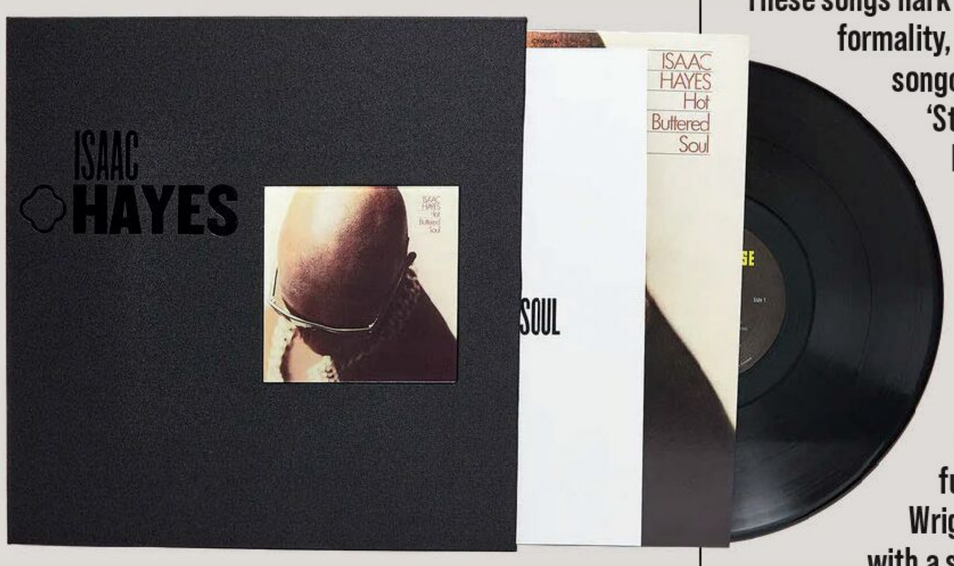
Henry Hutton

a cellarful of soul

PAUL RITHCIE gets down with the newest soul and funk reissues

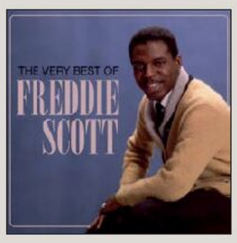
One only needs to spend a short time in the presence of **NINA SIMONE** to feel a singular, otherworldly presence. The intimate recordings compiled on **Blackbird: The Colpix Recordings 1959-1963** (★★★★★, SOULMUSIC 8-CD BOX SET) pre-date the songs that made The High Priestess Of Soul an icon to many, but they are important in showcasing the essence of her uncompromising and powerful reach. This mammoth set features eight complete albums. Five are live recordings, but if it wasn't for the applause in between, you might think these were studio recordings, such is the sound quality and hushed reverence on display. Copious liner notes and bonus tracks top off an essential portrait of a true original.

Speaking of legends, **ARETHA FRANKLIN**, arrived in Europe for live shows and TV appearances in 1968. Atlantic Records recorded her Paris appearance for release the same year. **Live In Cologne May '68** (★★, 1960S LP) is a recording of a TV appearance originally broadcast in Germany and still available to view via YouTube. The set list mostly mirrors the Paris gig, but questionable sound reproduction inevitably makes this historical document something for the completist.



Originally released in 1969, a new deluxe edition of **ISAAC HAYES' Hot Buttered Soul** (★★★★★, CRAFT RECORDINGS LP) has been carefully remastered from its original master tapes and sounds amazing on this limited-edition vinyl. The majestic symphonic and psychedelic soul soars to renewed heights here. With a striking cover and just four experimental, elongated tracks, no record company could have predicted its cultural impact and enduring influence. Thankfully Stax Records, or at least, the visionary Al Bell did.

JOHNNY ADAMS was one of the finest exponents of country-soul with a touch of the Bobby 'Blue' Bland blues. **Release Me** (★★★★, PLAYBACK CD), subtitled "the SSS and Pacemaker Sides 1966-1973", includes the bulk of 1970's *Heart & Soul* LP, alongside choice singles. The funky blues of 'Spunky Onions' and soul dancer 'You Made A New Man Out Of Me' are two highlights from a prolific singer, whose rich, life-worn vocal and piercing falsetto cuts deep. The title track may be a hard listen given it has been heavily parodied, but 'Georgia Morning Dew', remains a peerless country-funk standard.



FREDDIE SCOTT started his career as a Brill Building songwriter, but he was a reputable R&B artist in his own right. **Very Best Of** (★★★★, PLAYBACK CD) is a career-spanning retrospective of a singer who had a rich and alluring baritone. His early material had a stately uptown vibe: Check out his classy adaptation of Ray Charles', 'I Got A Woman'. As the years rolled by, his vocal style got notably rougher. The pounding Shout 45, 'I'll Be Gone', the Bert Berns produced 'Am I Grooving You' and the Gamble & Huff assisted '(You) Got What I Need' are three picks from a rewarding set.

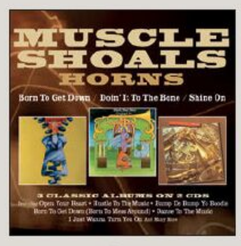
BEN E KING & THE DRIFTERS are the subjects of **Five Classic Albums** (★★★, AVID 2-CD), a budget set that pairs the first three solo albums King released on Atlantic, alongside two albums from his stint with The Drifters. These songs hark back to an era of innocence and formality, where the emphasis was on songcraft. Evergreens 'Spanish Harlem', 'Stand By Me' and 'Save The Last Dance For Me' have been cruising down the middle of the road ever since.

By contrast, **Beehive Breaks** (★★★★, NUMERO GROUP LP) lets rip with a fervently raw sound from sister funk heavyweights like Betty Wright and Marva Whitney. It comes with a striking cover photo and features 15 choice deep funk tracks, most of which have previously appeared on the *Eccentric Soul* series. Sandy Gaye's sexy 'Watch The Dog That Bring The Bone', Pearl Dowdell's hard-hitting 'Good Things' and The Trinikas' sinewy 'Remember Me' were previously popularised by UK label Jazzman.

Mel Alexander founded one of the longest running Black-owned independent record conglomerates. Ty Karim's northern soul floater 'Lighten Up Baby' is probably the most recognisable track featured on **Eccentric Soul: Consolidated Productions Vol 1** (★★★★, NUMERO GROUP LP). Detailed liners reveal a businessman acutely aware of the challenges faced by Black-run independent labels in the US. His unrelenting resolve was the inspiration behind these 30 strong hidden gems from the '60s LA R&B scene.

Originally released on the Groove Merchant label in 1974, *Simba* (★★★★, MR BONGO LP) by guitar maestro **O'DONEL LEVY** is a funky delight. O'Donel's playing style was crisp, clean and fluid but there is a lot more going on here. 'Bad Bad Simba' is an infectiously funky rare groove and the hypnotic 'Playhouse' serves up a vibrant mix of wah-wah guitar, horns and flutes. The pace slows down on Side Two with the mellow sound of Flugelhorn and dexterous jazz-tinged guitar solos to the fore. A must for acid-jazz collectors.

Times had changed by the dawn of the '70s and most acts got hip to the prevailing mood. Others, like **SMOKEY ROBINSON & THE MIRACLES**, simply stuck to what they were good at. **What Love Has Joined Together / A Pocket Full of Miracles / One Dozen Roses / Flying High Together** (★★★, SOULMUSIC 2-CD) collects four albums from the era. The first album featured recycled songs and cover versions (sumptuous ballad 'What Love Has Joined Together' dated back to 1963). 'Flower Girl' and The Temptations-like 'Backfire' from the follow up, suggested a funkier direction but mostly followed the template of lush romantic ballads and cover versions. 'Tears Of A Clown' was revamped for their next album, having belatedly becoming a UK #1. (It was originally released in '67). Things got overly syrupy and predictable by the time of the next album, after which Smokey departed to go solo.



The **MUSCLE SHOALS HORNS** were in demand session players, but they also found time to cut their own albums. **Born To Get Down / Doin' It To The Bone / Shine On** (★★★, ROBINSONGS 2-CD), are compiled here. The Muscle Shoals Sound was renowned for raw, earthy rhythm 'n' blues but these tracks were influenced by the prevailing disco-funk sound of the mid-70s. At their best, the group sound like The Meters gone disco – in one sitting these slick grooves become a tad repetitive.

Jokers Wild brighten up the day

Sunshine And Shadows

GLAD
A New Tomorrow: The Glad And New Breed Recordings
★★★★

NOW SOUNDS CD

Given that these days Glad are perhaps best remembered for featuring future members of Poco, The Eagles and Redwing, it may come as a pleasant surprise to some to learn that their sole 1968 ABC album contains not a trace of country-rock but is instead a solid, radio-friendly slightlydelic out-of-time lost flower-pop gem.

Alongside the heavily orchestrated slabs of twee whimsy like 'Love Needs The World', you get a whacked-out take on the Mann-Weil classic 'Shape Of Things To Come', tough bendy pop gems like 'Pickin' Up The Pieces', which bears an uncanny resemblance to our good editor Andy Morten's former combo Bronco Bullfrog, and 'Johnny's Silver Ride', which is up there with prime Monkees. On top of all this, there are all eight mid-60s tracks by The New Breed, an earlier incarnation of the band who clearly deserved the moniker of "The Beatles of Sacramento".

Hugh Dellar

THE GORDIAN KNOT
The Gordian Knot
★★★★

SUNDAZED LP/CD

This Missouri quintet's sole album came out on Verve in 1968 and– in the manner of many minor masterpieces of the era – promptly vanished until fans of classy studio-pop began snapping up cut-out copies 25 years later.

The Gordian Knot (titled *Tones* on the labels but not the cover) has lurked in the shadow of The Association's contemporary work and, while it admittedly shares an enormous amount of DNA with *Insight Out* and *Birthday* – particularly in the intricate, massed vocal harmonies and ultra-tight musical backing (that's gotta be Hal Blaine and Joe Osborn's rhythm section), it's nevertheless a strong, cohesive set of songs and performances that should pacify all fans of genre-hopping late '60s Hollywood pop.

Andy Morten

JOKERS WILD
Step Outside Your Mind
★★★★

SUNDAZED CD/LP

Well, this is a slightly bumpy ride of a career compilation. But, if you're a fan of any of the many mid-to late '60s American bands who morphed from psych-inflected folk-rock to a harder-edged sound at the end of that decade, you're going to want to hear this. Hailing from the same Minneapolis/Saint Paul scene as The Castaways, Gestures, Litter, Gypsy and Crow (and containing, at various times, some of the same personnel), Jokers Wild only managed to release a handful of singles over a few years. Those are all here, as well as seven songs recorded for a never-released LP.

So, what does it sound like? Well, pretty much everything from The Strawberry Alarm Clock to Damnation Of Adam Blessing – and three or four songs that will remind you of The Peanut Butter Conspiracy, no mean feat without a female lead. It's not perfect. There are times when the drummer will annoy you, and there's one competent but highly unnecessary "Heavy '60s Blues, Maaaaan" that I don't think anyone needs any more of. But all in all, this is very good and a nice surprise.

Mike Fornatale

SANDY SALISBURY
Mellow As Sunshine
★★★★

SUNDAZED CD/LP

For anyone venturing through the layers of Curt Boettcher's musical world, Sandy Salisbury's name appears regularly. His distinctive tenor voice complemented Boettcher's own, most notably with The Millennium, helping create a vocal blend that was among the defining sounds of "soft-pop".

Salisbury's solo catalogue was restricted for many years to a handful of 45s, most notably the brilliant 'Do Unto Others'. A companion solo album went unreleased, while a similar fate befell the songwriting demos contained on this new Sundazed release. A fine batch of songs, it's contemporaneous to The Millennium's *Begin* album, and unheard until now. Captured entirely solo, Salisbury's multi-tracked vocals echo Harry Nilsson, while his own acoustic guitars, percussion and occasional harpsichord breeze sweetly around these featherlight songs, the likes of 'Do I Miss You' appearing to be prime candidates for a second Millennium LP that never happened.

Ben Phillipson

TIM PHILLIPS
The Giant Tortoise
★★★

BRIGHT CARVINGS LP

Suspicions about the quality of any music that's managed to elude speculation or reissue for 56 years often prove to be well-founded. Fortunately, this *bona fide* curio, recorded in December 1967 by the teenage Phillips and various ad-hoc musician chums, rises above the usual pitfalls of primitive DIY private pressings.

It's a charmingly naïve set of odes to animals, gardeners and other gently English concerns, which Phillips sent to Apple Records following their April '68 talent campaign. ("I'm still waiting to hear from them," he quips in the liner notes.) The employment of autoharp, clarinet, piano and "effects" steer us away from one man and his (possibly out of tune) guitar territory. The sleeve boasts comparisons to Donovan, Syd, ISB and The Kinks but this writer hears the plummy folk-pop of The Picadilly Line and Ora, and the home-baked cosmic musings of Mark Fry and Peter Howell & John Ferdinando. Remarkably noise-free vinyl too.

Andy Morten

RAVEN
Traitors' Gate
★★★

BRIGHT CARVINGS LP

A glossy cover boasting "no barcode" and limited to a mere 227 copies, Bright Carvings are "keeping it real" with this selection of previously unreleased recordings from West Sussex hopefuls Raven.

Taking a stash of multi-instrumentalist Barry Ruffell's songs, in 1974 the band entered Saturn Sound studios in Worthing (no coincidence that Saturn was owned and run by Barry's brother Dave) and, 50 years on, we have this mixed bag of dole-queue rockers and patchouli-doused folk numbers. It's a solid set but gets a bit angry in places ('After The Inquest' and 'Equal Opportunity Scene' – the latter has some dubious couplets) and periodically evokes the likes of String Driven Thing and Pink Fairies. 'Song For An Acquaintance' sees the band at its most fragile, reminiscent of Tractor's softer side, while 'Down On The Table' deserves a mention for the line, "I know it was you who put acid in my ketchup".

Louis Wiggett

LISTEN TO THE
SHINDIG!
BROADCAST
ON MIXCLOUD

Magick Brother & Mystic Sister
Tarot I (LP/CD)

Magick Brother & Mystic Sister return with not one, but two albums! “Tarot I” and “Tarot II” is a concept album in two parts, a psychedelic record, a kaleidoscope of songs based upon the Major Arcana of the Tarot, a cross-cultural dream language.

Out March 29! *(preorders on our website)*

- Gatefold Vinyl (Classic Black / Red / Deluxe Splatter Vinyl - *mailorder only edition*)
- Digipak CD

Tarot II due out in May

SOUND EFFECT RECORDS

record store
mail order
label
distribution

www.soundeffect-records.gr

reviews then

No cheese here. Richard, Cam & Bert

RED DIRT
Red Dirt
★★★★

MORGAN BLUE TOWN 2-LP

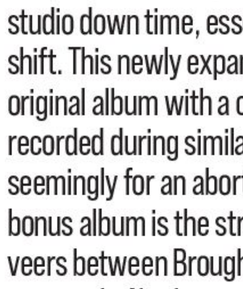
Red Dirt's only LP, licensed from Morgan Music for a Fontana release in 1970, has in the ensuing 50-something years grown in stature and price tag, with even chewed copies changing hands for upwards of £2k.

Red Dirt never strayed beyond the fringes of the Morgan stable, played the blues when others edged towards pop, psych and pastoral pomp, and the band's loose ties to The Smoke saw them recording at Morgan Studios during studio down time, essentially the graveyard shift. This newly expanded double pairs the original album with a cache of leftovers recorded during similar late-night sessions, seemingly for an aborted second album. The bonus album is the stronger of the two, and veers between Broughtons-inspired thumping raga-rock, Abrahams-era Tull, and budget classmates Elias Hulk. With startled bursts of tenor recorder 'Time To Move' sees the band at its popper-most, with echoes of The Move's *Looking On*.

Louis Wiggett

MARTIN REV
Martin Rev
★★★★

BUREAU B CD/LP



Once you get past the first two Suicide albums, Martin Rev and Alan Vega's solo records are arguably more interesting and important than those they continued to make together. A case in point is Rev's 1980 debut solo LP, a relatively short, mostly instrumental affair that would nevertheless be profoundly influential on electronic music in the decades to come, and still sounds ahead of its time today.

Named for Rev's soulmate and life partner, 'Mari' is perhaps the musician's key solo track, with the jaunty, almost fairground rhythm and melody undercut by a subtle melancholy that sums up the transient joys of ordinary life. The sinister clockwork dirge 'Baby O Baby' contains the album's only vocal, a New York haiku before the brooding likes of 'Temptation' and the clattering, claustrophobic 'Jomo', where the analogue rhythms suggest pinball machines and subway trains, capturing the industrial heartbeat of a pre-digital city.

Ben Graham

RICHARD, CAM & BERT
Somewhere In The Stars
★★★★

DELMORE LP

Richard Tucker, Campbell Bruce and Bert Lee were part of the Greenwich Village folk scene in the late '60s and early '70s, performing not only in clubs but also in the open air of Central Park. Their only album *Limited Edition* is an impressive collection of acoustic picking and close vocal harmonies. This compilation of previously unreleased demos is a welcome complement to that record.

Some of the songs included on *Limited Edition* – 'The Ship', 'Evelyn' – appear here in earlier but similar form. There are though many newly discovered treasures, not least Tucker's 'Are You Leaving For The Country', a song later sublimely covered by his one-time wife Karen Dalton. Other highlights include the haunting 'Sleeping In The Garden', co-written by the couple, a faithful treatment of Fred Neil's 'Sweet Mama', and 'Stockholm', a tender tale of lost love. With its pastoral, homespun sound, this is a charming collection awaiting rediscovery.

Clive Webb

ROGER SALLOOM & THE VEST POCKET PLAYERS
The City In An Owl's Eye
★★★

LION PRODUCTIONS LP

Roger Salloom's career is kind of baffling. He never hit the big time, and this 1967 private press LP is so rare that even his fans don't know about it. It typically changes hands for several hundred dollars. Not long after this one-man live album was recorded (in a small coffee house, sounds like) he was in San Francisco in a band called Salloom Sinclair & The Mother Bear, doing the kind of slightly funky country-blues-folk stuff we've heard from bands like Stoneground and Joy Of Cooking – but years earlier. Following which, he and Robin Sinclair – a throaty, powerful singer, like a somewhat-tamed Janis – ditched the band format and continued on as a duo.

On this recording (decent sound, given the circumstances) it's just young Roger and his guitar, with some help on harmonica, doing that same sort of material in a solo format. You'd like to think that he would've catapulted to fame. Props given for stick-to-it-ivness, though. He's still at it today, based in Massachusetts, with seven LPs (and counting) and a Facebook page. And still sounding great.

Mike Fornatale

SLADE
Live At The New Victoria
★★★★

BMG 2-LP

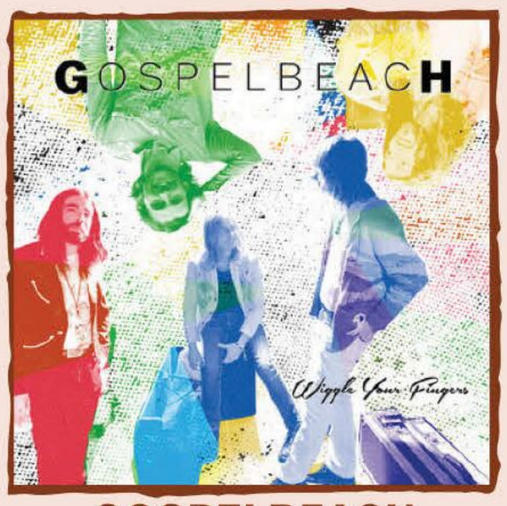
Saturday 26th April 1975, a mere three months after the release of Slade's full length feature *Slade In Flame*, the band were recorded for BBC radio documentary *Six Days On The Road* during a walkable 13-date UK tour.

And the band is in its element on the last of a three-night stand at London's New Victoria Theatre (then a cinema cum live venue, but now the family-friendly Apollo, home to *Wicked*) with this piss and vinegar set leaning heavily on *Slade In Flame*'s songbook, and a large helping of rousing hits ('The Bangin' Man', 'Gudbuy T'Jane', 'Everyday', they're all in here). Dave Hill's lead work is blistering tonight and whilst it's near impossible to match the brutality of *Slade Alive*, the boy and his Super Yob are having a blast. The downside of this bundle is an absence of liner notes and using stock photos dating from a good 18 months previous.

Louis Wiggett

CURATION VINYL EXPLOSION

CALIFORNIA CURATED COOL



GOSPELBEACH
26 April

DANIEL ELLSWORTH
& THE GREAT LAKES 15 May

STEWART FORGEY
31 May

STEEL FRINGE
17 May

BEACHWOOD SPARKS
17 July

Curation RECORDS

ORDER ONLINE:
CURATIONRECORDS.COM

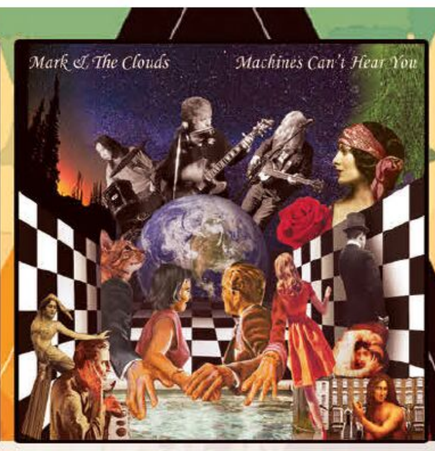
SHIPS FROM THE US & UK

LUST FOR LIFE BAND
LUST FOR LIVE
MANIAC SQUAT

Clem Burke Glen Matlock, Katie Puckrik, Kevin Armstrong Lust For Live, recorded live over two exhilaratingly riotous nights at London's Lexington on 11th and 12th March 2023, sees the band perform Iggy's Lust For Life album in full plus Blondie and Pistols cuts. Ltd 2LP

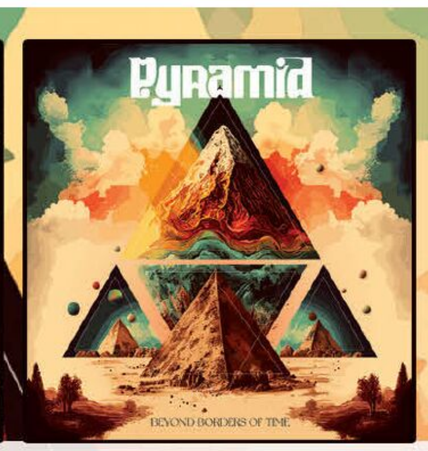
ROME 56
PARADISE IS FREE
THINK LIKE A KEY

Decades after making waves with gritty NYC new wavers The Shirts, Arthur Lamonica proves he's still got the hooks! Fuses Power pop, new wave and roots rock into retro-modern gold.



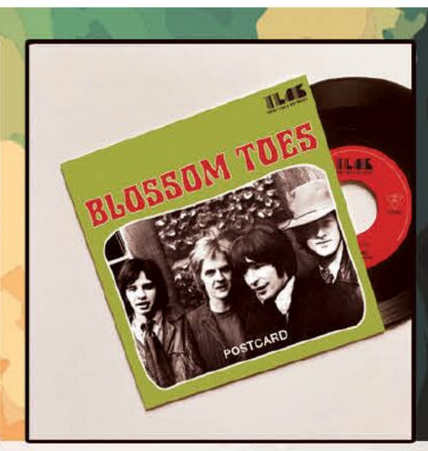
MARK & THE CLOUDS
MACHINES CAN'T HEAR YOU
GARE DU NORD

Since the early 1990s, Marco Magnani has been a stalwart of London's underground scene where 60's pop and folk meets psychedelic rock n roll. 60's and 70's classic rock influence, moving from acoustic folk to electric rock, via the prism of psychedelia. CD only.



PYRAMID
BEYOND THE BORDERS OF TIME
SUBSOUND

A mesmerizing journey through stoner psychedelia and progressive instrumental rock, it weaves a kaleidoscopic landscape that unfolds like a sonic ravel through time and space. for fans of My Sleeping Karma or Yawning Man.

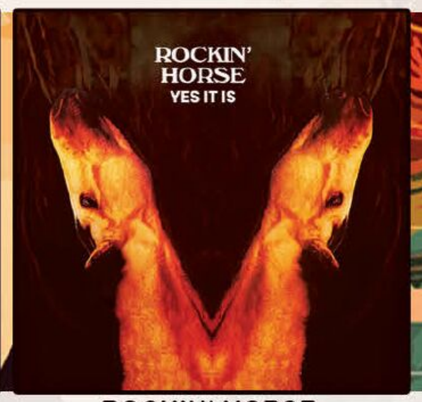


BLOSSOM TOES
POSTCARD
TLAK

Limited Edition 7 series .
The magic of Blossom Toes' whimsical third single, "Postcard," a popsike masterpiece is revitalized in this limited edition 7" reissue.

THE BARON FOUR
OUTLYING
SOUNDFLAT RECORDS

UK Garage/Beat exponents 3rd long play record! Includes members of THE EMBROOKS,THE JACK CADES, THE CAPELLAS, PAPER LIPS & GALILEO 7. 60's Freakbeat sound! Limited Vinyl.



ROCKIN' HORSE
THE TOTAL SPACE
THINK LIKE A KEY

1971 album remastered & expanded Channeling the finest of the Beatles, Badfinger, The Band and Bob Dylan, richly packaged with photos and notes.

VARIOUS
MEET ME AT THE COFFEE SHOP
BEAR FAMILY

25 exquisite musical caffeine shots from three decades, songs and popular hits from 1940 to 1962. Cross-genre, from jazz and pop to country, R&B and R'n'R, themes all about drinking coffee.

JIMMIE VAUGHAN
STRANGE PLEASURE
BEAR FAMILY

On vinyl for the first timeAudiophile 2LP limited to 1,500 numbered copies. Pressed off DMM foils and plays at 45 rpm Gatefold cover with song lyrics

IAN CARR'S NUCLEUS
ROOTS
MUSEA

From 1973- Roots – one of the most sought after Nucleus releases, deep progressive jazz rock fusion. Now available on CD in this remastered edition.

..new releases from..

CODE7

www.code7music.com

code7distribution

reviews then

VARIOUS ARTISTS
Heavy Kraut! 1970-1976
★★★

BEAR FAMILY 2-CD

This 29-track double CD set documents the arrival and development of hard-rock in Germany in the '70s. Fans of the genre will inevitably compare the bands within to their American and British contemporaries, and why not? As Brucie (Forsyth, not Springsteen) once said, "Good game! Good game!"

Taking three consecutive tracks from Disc Two: Frame's 'If' is very 'eavy, very 'eepish, Night Sun's 'Crazy Woman' is pre-Rush Rush, and Blackwater Park's 'Mental Block' has some shades of Deep Purple. The Bonkers Award goes to 'Der Hund von Baskerville' by Cindy & Bert (dig those heavy metal monikers!), a 'Paranoid' cover with new Holmesian lyrics. This set comes complete with a very handsome 96-page booklet, but – *Gott in Himmel!* – the liner notes are in German and my understanding of the language never progressed beyond, well, "Gott in Himmel". Good comp, but one for dipping, not binging.

Peter Gallagher

VARIOUS ARTISTS
Leather Jackets And Diesel Smoke – Chili Dippin' In Red Tiger Shoes: Gems And Oddities From Lux And Ivy's Vault
★★★★

RIGHTEOUS 2-CD

For a long running series of themed compilations, the "From The Vault Of Lux And Ivy" collections show no signs of being anywhere near the bottom of what continues to prove a supremely fruitful and seriously deep barrel.

All the familiar staples – long-gone rockabilly, desperate rock 'n' roll, crazed R&B, forgotten blues, moody instrumentals, western twang-a-rama, prize exotica and doomed gospel and country – are all here and more on the usual bountiful stash of cuts from artistes now lost to the mists of time. As is always the case, we're spoilt for choice when it comes to stand-out selections from any excursion deep inside the vault. This time out particularly strong candidates include Pat Patterson's Rat-A-Ma-Cue', Willie Cobbs' 'You Don't Love Me', Sandy Nelson's 'The City', Don Ralke's 'Zooba', Ritchie Adams 'Pakistan', Grupo Afro-Cubano's 'Bongosera' and Doye O'Dell's 'Diesel Smoke'.

Grahame Bent

VARIOUS ARTISTS
Moving Away From The Pulsebeat: Post-Punk In Britain 1977-1981
★★★★

CHERRY RED 5-CD BOX SET

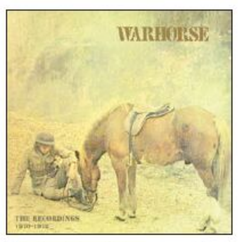
Those initial journeys seem wilder the further we travel, but *Moving Away From The Pulsebeat* re-captures five years of fresh starts and new possibilities. A well compiled and annotated five-disc compilation drawing on UK post-punk in its varying strands, it tells its story chronologically, using fan favourites, hits and genuine obscurities.

The names you would expect are mostly here, though in often different contexts by virtue of those release dates. Thus, The Jam nestle next to Throbbing Gristle, while the somewhat arch Tubeway Army follow the 'O' Level's gloriously goofy 'Everybody's On Revolver Tonight'. These contrasts are all part of the fun by this point and are assisted by numerous highlights including the brutally brilliant Subway Sect flipside 'Don't Split It' and The Soft Boys' opening Wading Through A Ventilator', which somehow sounds both slightly behind, but also way ahead of the curve.

Ben Phillipson

WARHORSE
The Recordings 1970-1972
★★★

ESOTERIC 2-CD



Warhorse is best remembered as Nick Simper's post-Deep Purple band, and this set collects their eponymous 1970 debut, '72's *Red Sea*, and bonus bits 'n' bobs.

There are howlers –main offender 'Mouthpiece' is essentially an eight-minute drum solo that no one will listen to twice – but there's also much to appeal to those who consider the early '70s a golden age of hard-rock. 'Burning' is a belter, as are the swaggering 'Confident But Wrong' and proto-stoner 'Back In Time'. 'Ritual' remains as great as it was when the Purps recorded it as 'Wring That Neck'. The playing is generally excellent, but for many it will be vocalist Ashley Holt who will be the making or breaking of this collection. He exercised restraint, even fragility, when he later joined Rick Wakeman's English Rock Ensemble, but here he comes across as the Brian Blessed of rock and is at times excruciating.

Peter Gallagher

Torn To Shreds

TRIZO 50
Demo Return Requested
★★★★

SELF-RELEASED 3-CD/LP

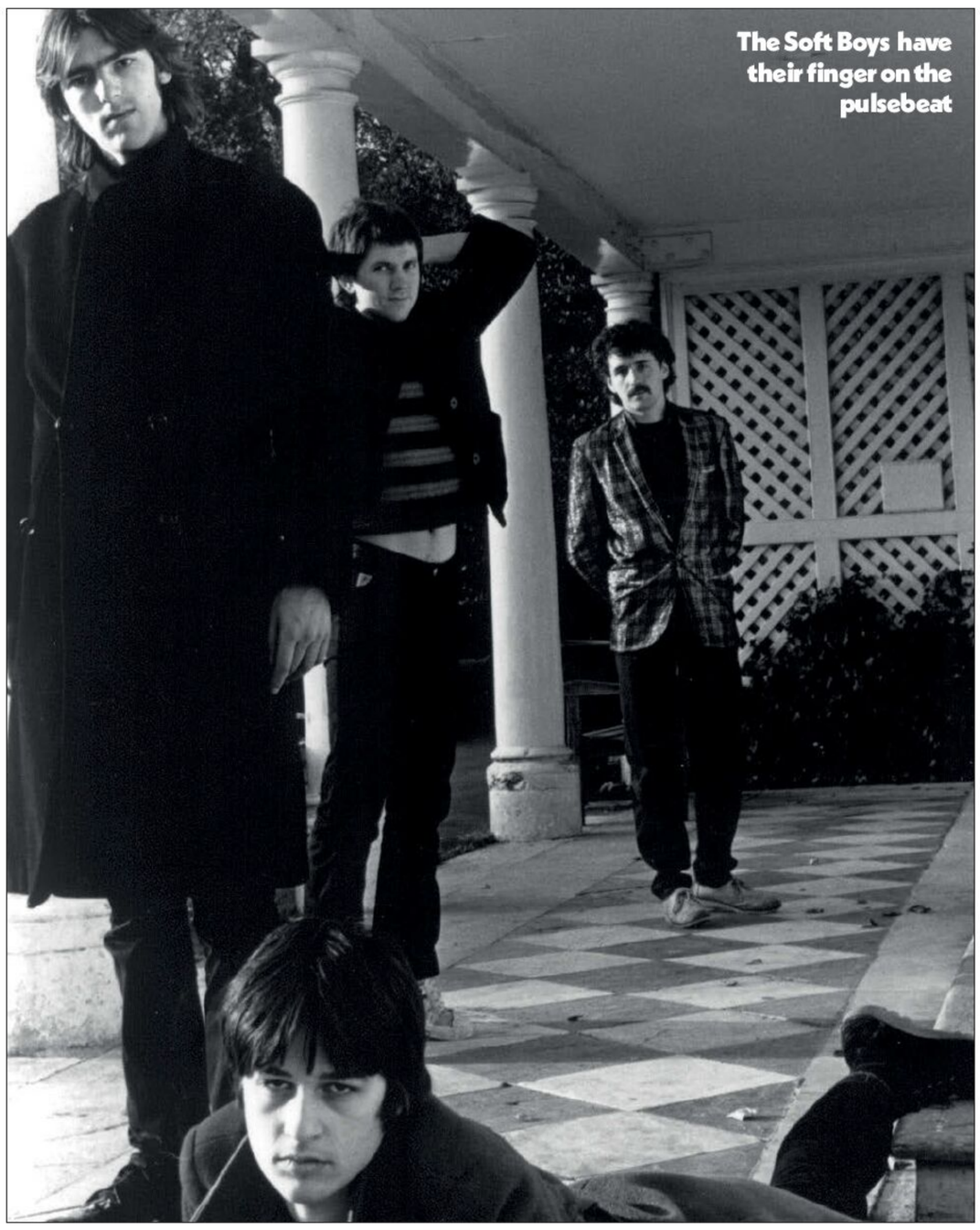
Phantasia, formed at the end of the '60s in Norborne, MO (population: tiny), recorded one self-titled album in their short career, of which they released just 25 copies. Phantasia morphed into Trizo 50, who also recorded a single self-titled album, this time limited to 50 copies. Both are now sought-after collectors' items.

Flash forward 50 years and that second platter gets the 24-bit stereo remastering treatment, courtesy of keyboard player Bob DePugh, who also provides detailed and evocative liner notes. Fret not about the use of "demo" in the title; these songs have scrubbed up nicely. The vinyl contains the original 15-track album, while the CD set comes with 36 bonus tracks *and* an additional "live in the studio" disc. And guess what? Both vinyl and CD are limited to just 200 copies, so future collectability is assured.

All fine and dandy, but what about the tunes? Well, the powerpop is strong in this one, with the mellow 'I Wanna Be Loved' taking its cue from early Big Star, while 'Get Another Girl' could be one of Eric Carmen's Raspberries rockers. Glam's here too, the band taking the '50s style 'Rock Me Roxie' and daubing glitter on it in a Bolan-esque fashion, and while McCartney never dabbled in the genre, 'Ride Me' gives an idea of what he might have sounded like if he did. The pop of the '60s also casts a long shadow, as evidenced with British Invasion stomper 'Take A Ride' and groovy garage cut 'Graveyard' on the main album, with numerous bonus tracks also paying homage.

Trizo 50 pumped out songs over their two-year lifespan, and unsurprisingly not everything clicks. 'Naughty But Nice' sounds ready made for a post-glam boyband like Kenny, while the drippy 'I Talk To The Moon' would have undoubtedly been huge had Ken Dodd got his tonsils around it a decade earlier. Such quibbles aside, this is both a fun album and an interesting artifact, but also stark testament that, regardless of obvious talent, rock 'n' roll dreams don't always come through.

Peter Gallagher

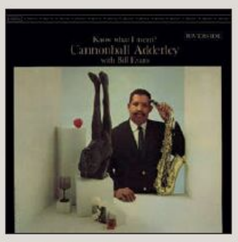


The Soft Boys have their finger on the pulsebeat

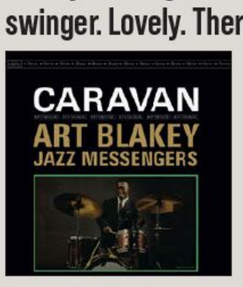
tune up

THOMAS PATTERSON rides roughshod over the jazz terrain

We kick off with a tranche of Craft's typically beautiful vinyl reissues. Legendary alto-saxophonist Art Pepper spent much of his career languishing in prison thanks to a ferocious heroin habit, so the title of the **ART PEPPER QUINTET**'s 1960 album **"Smack Up"** (★★★★, CRAFT LP) is perhaps a little on the nose. Still, if junk coursed through his veins, his music suffered no narcotic torpor and this album is a hard-swinging delight of modal and post-bop sounds, Pepper's swinging playing amply backed by killer players Jack Sheldon, Pete Jolly, future Wrecking Crew bassist Jimmy Bond, and drummer Frank Butler.

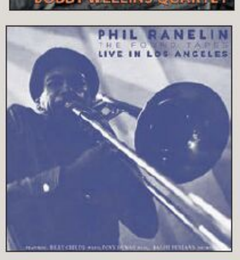


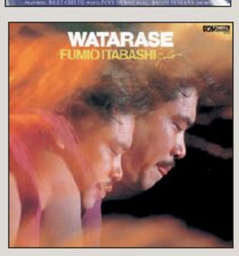
Know What I Mean? (★★★★, CRAFT LP) is a 1962 album from **CANNONBALL ADDERLEY WITH BILL EVANS**, supported by half of The Modern Jazz Quartet. Both Adderley and Evans are in fine form on this solid, mainstream jazz offering that closes with Evans' original title track, a smoky late-night affair that segues into a spritely swinger. Lovely. There have been so many covers of the Juan Tizol/Duke Ellington standard 'Caravan' that somebody should make a box set of all the best ones (I'm looking at you, Ace Records). To get them started, how about **ART BLAKEY & THE JAZZ MESSENGERS**' '63 offering **Caravan** (★★★, CRAFT LP), a grab bag of covers like 'In The Wee Small Hours Of The Morning', a couple of compositions from saxophonist Wayne Shorter, and the aforementioned sultry take on 'Caravan', replete with ace solo from trumpeter Freddie Hubbard and primo drums from Mr Blakey. From one drummer to another and **SHELLY MANNE & HIS MEN**'s **At The Black Hawk Vol 1** (★★★, CRAFT LP), straight-ahead standards like 'Summertime' and 'Poinciana' captured live in San Francisco in '60 with some fine piano courtesy of Victor Feldman (the English musician who would later play percussion on 'Do It Again', Steely Dan fact fans). Last, and best of all, we have **Power To The People** (★★★★, CRAFT LP), a '69 jazz-fusion effort from saxophonist **JOE HENDERSON**, with Herbie Hancock, Jack DeJohnette and Ron Carter in tow. With such a towering cast list, it's unsurprising that this muscular LP packs a hefty punch, especially on snaking album ender 'Foresight And Afterthought (An Impromptu Suite In Three Movements)'.



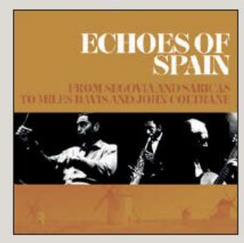
More fusion, this time from Uruguay, and **Back Home** (★★★★, FAR OUT CD/LP) from **OPA**, a set originally recorded in 1975 but left in the vaults until first reissued on CD by Uruguayan label Perro Andaluz in '96. Now Far Out has given it a lavish repress, and it sounds terrific, landing somewhere between synth-heavy jazz, widdly funk and '70s Stevie Wonder-style soul workouts. Uruguay? Uru-great! And now, even *more* fusion in a battle royale between two similarly named, often-confused jazz organists.

LONNIE SMITH gives us **Afro-Desia** (★★★★, MR BONGO LP), a cosmic-jazz platter from 1975, whilst **LONNIE LISTON SMITH** has **Live!** (★★★, FLYING DUTCHMAN CD/LP) from '77, also a cosmic-jazz platter recorded with his band The Cosmic Echoes. Which is a whole lot of Lonnies and a whole lot of cosmics. Both are worthwhile, but in the end *Afro-Desia* (just) takes the crown, mostly for its supremely funky title track.





The late '70s and '80s are seen by some (well, me anyway) as the era that jazz forgot, so it's nice that our next four help slightly dispel that vision. **BOBBY WELLINS QUARTET**'s **What Was Happening** (★★★, JAZZ IN BRITAIN 2-CD) gathers up two '70s albums and live cuts from the Scottish saxophonist (and occasional Stan Tracey sidesman), a nice reminder of an often overlooked talent. Similarly, **PHIL RANELIN**'s **The Found Tapes: Live In Los Angeles** (★★★, ORG LP), is a neat opportunity to celebrate the sound of a trombonist who worked with everyone from Freddie Hubbard to Stevie Wonder, here captured in sets recorded in 1981. Also coming from '81, pianist **FUMIO ITABASHI**'s **Watarese** (★★★★, WEWANTSOUNDS CD/LP) flies in from Japan, and is suffused with an airy Pharoah Sanders-style lightness; as a mangled Bandcamp description notes, "the musics are simply gorgeous!"; meanwhile **JESSICA JENNIFER WILLIAMS**' **Orgonomic Music** (★★★★, MODERN HARMONIC LP) has been out of print since its original release in (you guessed it) '81, so this is a nice chance to hear the fantastic pianist work with a septet, whilst also bringing us some far-out new-age poetry on the freaky 'Orgone'.



We'll take a quick moment to give a nod to **Echoes Of Spain** (★★★★, ÉL 3-CD), another of él's curious compilations, this one dedicated to Spanish-style sounds. There's a whole heap of traditional Spanish and classical music on here, from the likes of Segovia and Sabicas, but jazz fans will be here for Miles Davis cuts from *Sketches Of Spain* and *Miles Ahead*, and John Coltrane's 'Olé'; I mean, if you're a true jazz head, you probably have these already, but it's nice to see them comped together.

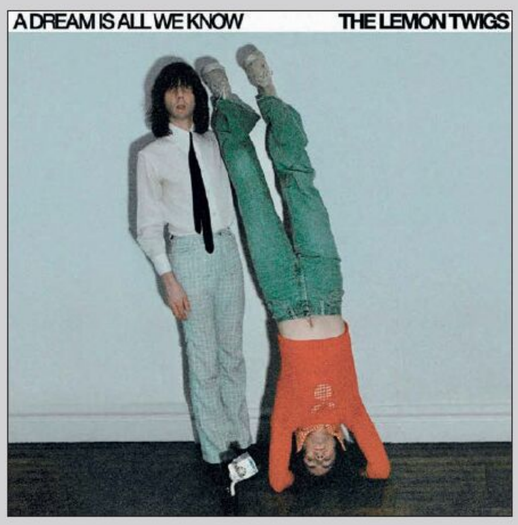
To close, a quick round-up of some of the best new releases. One of *Shindig!*'s favourite jazz albums of last year was Fire! Orchestra's *Echoes*, and the Swedish group is back in its stripped back trio formation of **FIRE!** and latest LP **Testament** (★★★★, RUNE GRAMMOFON CD/LP). Recorded with Steve Albini in Chicago, this is where jazz and clattering post-rock meet on the apocalyptic edge. Marvellous. Young British pianist **JOE WEBB** brings us the excellent **Collblanc** (★★★★, EDITION EP); press notes claim that this work sees "the energy of Oasis and the ethos of Britpop meld with the quintessence of classic jazz", which is a terrible slight on an EP that's really rather fine, opener 'CCTV' more reminiscent of Chick Corea or even Dudley Moore hopped up on the finest uppers available to humanity.

A new iteration of an old band comes with **SOFT MACHINE** and **'The Dew At Dawn' / '(Slightly) Slightly All The Time'** (★★★★, MY ONLY DESIRE 45), the classic Canterbury band back with the latest in their ever evolving line-ups, tackling covers of a Harry Beckett number and one of their own back catalogue; it's a lovely laidback offering, but if one wants the wild jazz-rock spirit of the original Softs, we recommend **MUSHROOM** and **Messages From The Spliff Bunker** (★★★★, HEYDAY AGAIN 2-LP), the long-standing San Francisco psych collective evoking the spirits of Can and electric Miles on this freewheeling workout that returns a bit of fuzzy spirit to a city now overrun with tech bros and squares. A fine freak-out, man

reviews now

A multitude of new music

Branching Out



THE LEMON TWIGS
A Dream Is All We Know

★★★★★

CAPTURED TRACKS DL/LP/CD/CASETTE

Twenty twenty-three was the year it all came together for The Lemon Twigs, a precocious NY band formed around the nucleus of teenage brothers Brian and Michael D'Addario in 2016. Four albums in, they delivered the stunning *Everything Harmony,* featured in many an end-of-year "best album" list and winning our own album of the year accolade.

Why, when it essentially featured songs which could have conceivably been written five or six decades earlier? Simply because it made perfect sense to anyone who craved melodic uplift and perfect attention to detail, re-tooled for the modern world.

The Lemon Twigs take what they know and try to make it better. They have it in their DNA: dad Ronnie D'Addario is a substantial – if ridiculously underrated – artist in his own right (please check him out). And his sons are masters of picking from the best of his treasure chest – be that Beach Boys, Beatles, Byrds, Todd Rundgren, Bee Gees, Supertramp, you name it – and taking it to a whole new level. Think of this as the perfect jukebox for someone who only wants to hear the best bits of pop/baroque-rock/psych-tinged melodic sumptuousness from, say, 1968 to '71.

A Dream Is All We Know is emphatically not pastiche, however. It's the magic that happens when kids of the future find some way of re-channelling the highlights of the past. Take the gorgeous 'In The Eyes Of A Girl', for example – a song, by the way, featuring Sean Ono Lennon on bass. After 61 years it would be reasonable to assume no one would ever again come close to replicating the swoon-some qualities of Brian Wilson's ballad 'Surfer Girl'. Yet someone just has. The soft, lilting melody, the exquisite harmonies all fall perfectly into place. But with contemporary production, it sounds retro chic rather than derivative.

The same could be said about every other part of this album. You may have already heard first single 'My Golden Years' – a Byrds and Raspberries-influenced slice of euphoric 12-string powerpop – but that's only the start. Anyone sniffily claiming that the Twigs are just raking over old territory should ponder this: maybe some of the best songs from pop's golden era are still being written.

Chris Twomey

In the eyes of a boy. The Lemon Twigs
PHOTO: STEPHANIE PIA

ARSUN
Babe I Hear Thunder In Your Heart

★★★

SELF-RELEASED DIGITAL

Arsun Sorrento was born into a New York/Italian fashion photography dynasty but chose guitars and songcraft over cameras as the tools for his own creative pursuits. In addition to being a member of Cat Power's backing band, he's stockpiled a neat set of his own songs for this debut solo collection.

Babe I Hear Thunder In Your Heart collects Arsun's single releases to date. It's an organic and rootsy affair, drawing from the sonic template pioneered by Bob Dylan for his imperial mid-60s phase. It's when Arsun digs deep into his own experiences and emotions that the biggest treats are found. Over nine songs, a version of New York is presented, one populated by young lovers singing late-night laments. Among the romantic vignettes are 'If You Must Leave', which captures love's precious fragility, and the poignant 'On The Dark Water's Edge', which is enhanced by sad and smoky violin.

Duncan Fletcher

BIG BOSS MAN
Bossin' Around

★★★★

SPINOUT NUGGETS LP

Big Boss Man have been producing '60s-inspired bongo and Hammond instrumental rave-ups since 1998. They've released four studio albums and a smattering of singles, the latest of which we raved about last issue. Amazingly it's 10 years since their last album, which might explain the frenzied energy busting out of this fabulously groovy LP.

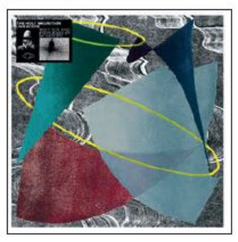
Highlights include opener 'Señor Claypole', which takes you back to the heady days of those *Blow Up Exclusive Blend* compilations and the Hammond dancefloor grooves of Library gurus Hawkshaw and Mansfield. There are super heavy Meters-style funk breaks on '(Can Your) Brother Boogaloo' and neatly titled mod-jazz numbers like 'Cuban Heel Blues'. The fuzz-laden 'Rambling Reg' is the soundtrack to a cult psychedelic movie and 'Hapless Jack's TTB' recalls the electronic experiments of Pierre Henry. Though, nothing can quite top the disco funk extravaganza 'Das Freak', guaranteed to lift the darkest of moods.

Paul Ritchie

BO NINGEN
The Holy Mountain

★★★★

ALCOPOP! 3-LP



Alejandro Jodorowsky's *The Holy Mountain* is perhaps the ultimate cult movie, the 1973 film consisting of a mystical phantasmagoria of trippy images, occult symbolism and alchemical allegory. In creating their own full-length alternative soundtrack, originally performed over two nights at Dalston's Rio Cinema in 2019, UK/Japan *avant*-rockers Bo Ningen tried to fully assimilate the director's complex spiritual vision, and the result is this sumptuous and extravagant limited vinyl box set, also including a 40-page art book.

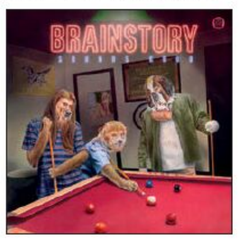
These 23 instrumental pieces are intense, ambitious but highly listenable, going from the unsettled drone of 'At The Alchemist' to the spacious free-jazz of 'Pantheon Bar', via twitching metallic funk ('City'), dark ambience ('Transformation') and straight-up gonzo-rock (the second half of 'Pluto'). 'The Climbing' ascends, appropriately, into a dense mesh of interlocking guitars and drums, with electronic noise increasingly intruding like interstellar static. Stunning.

Ben Graham

BRAINSTORY
Sounds Good

★★★★

BIG CROWN CD/LP



Forget the dreadful album cover and dive in: *Sounds Good* has a simple but truthful title and delivers plenty of good taste in sonic form. Brainstory are brothers Kevin and Tony Martin and longtime friend Eric Hagstrom; an honorary fourth member of sorts is Leon Michels (the gifted, in-demand music-maker known as El Michels Affair), who sits at the producer's desk here.

This, Brainstory's third LP, offers a delectable blend of mellow soul, jazzy bedroom-pop, R&B and neo-yacht-rock, typically Angeleno in both sound and mood and brimming with caressing wide-eyed vocals and voluptuous grooves. Smooth earworms abound ('Nobody But You') and 'Hanging On', which features Claire Cottril (Clairo) on backing vocals, even adds a sweet Latin soul vibe to the mix. Brainstory's penchant for retro romanticism enters doo-wop territory on 'Gift Of Life', while 'Sweet & Lovely' suggests Holy Hive raised on Pink Floyd's more contemplative moments.

Camilla Aisa

COSMIC ANALOG ENSEMBLE
Les Grandes Vacances
★★★★

JAKARTA CD/ LP

Cosmic Analog Ensemble is the latest guise adopted by prolific Lebanese multi-instrumentalist and producer Charif Megarbane, which adds to his already multi-persona identity as variously The Free Association Syndicate, Submarine Chronicles and Trans-Mara Express. Having released his first album under his own name with last year's *Marzipan*, in some respects the audio landscape of *Les Grandes Vacances* feels like a continuation and expansion of territory already mapped out.

Sharing *Marzipan's* nod to the vintage stylings of Italian film soundtrack giants Ennio Morricone. Bruno Nicolai and Piero Piccioni, and equally vintage library recordings, the album is bathed in a shimmering Mediterranean haze with accompanying hints of Turkish-Anatolian tonalities. Astutely mixing and matching his residual influences with contemporary production techniques Megarbane crafts his "groove-stalgia" with potently introspective themes and evocatively lingering melodies.

Grahame Bent

THE CYRKLE
Revival
★★★

BIG STIR CD

Ha. You are about to read a totally thumbs-up review of a lovely comeback, in which Your Writer does nothing but complain. Figures. If all you know are The Cyrkle's hits, you really need to hear both of their original LPs (three, if you count the soundtrack to the soft-porn film *The Minx* – and yeah, go ahead and count it, because it's fabulous).

And there are many flashes of that old sound right here, in this brand-new reunion album. There's also a lot of 21st century sound. A lot of these new songs sound a bit like forgotten USA TV sitcom themes from the early '80s, but in a good way. So that *can* be done. But it's kind of telling that, when the fourth song started, I said, "Finally, something that really sounds like them!" before I realised, a few seconds later, that it was a lovely remake of 'The Visit' from their second LP *Neon*. It's good, I swear it is. Get it. But get the originals too, if you don't have them.

Mike Fornatale

DONNA BLUE
Into The Realm Of Love
★★★

SNOWSTAR LP

Donna Blue returns for a second album, one shrouded in even more mist with even more reverence for their sparkle-eyed, cowboy-booted predecessors. With a lot of heart, Dutch duo Danique van Kesteren and Bart van Dalen bring back to life the enchanting shimmer of dreamy psychedelia.

The couple work well together, paying overt homage to *Lee & Nancy*; Danique's voice echoes those of Nico, Julee Cruise and Sinatra—making what once seemed indefinable feel almost common. *Into The Realm Of Love* flows nicely, with each track paying homage to different strands of the '60s. Songs like 'In Blue' see the duo turning toward the ever-popular trend of Morricone-pop. The ominous twang of the bass, a distant whistle, an inevitable procession – Donna Blue understands the tone and the playfulness required to produce this sound. Check out 'Aphrodite' and 'Labyrinthe' for especially fun grooves.

Tess Carges

EDERLEZI
Ederlezi
★★★

LÉGÈRE RECORDINGS CD/LP

The Thames surely has a long and prolific history with pop, but the connection has rarely been as deep-rooted as it is with Ederlezi. Named after the boat-turned-refuge-turned-studio in which they live and make music (and also seek inspiration from), Ederlezi is Hannah Nicholson, a folk troubadour, and David Page, a busy bass man (recently heard on the latest Pretenders album).

Together they craft songs that, more than the waters of The Big Smoke, seem born to accompany sightings and encounters happening along the banks of the Mississippi. Similarly, Nicholson's flair for noir story-building shows typically Americana traits. The haunting 'Run Run Run' and 'Drawn To The Ruin', with its mix of sultry and doom, wouldn't sound out of place soundtracking epiphanic scenes from the first two seasons of *True Detective*. This self-titled debut can sometimes border on stylistic affectation, but it still offers darkly alluring atmospheres.

Camilla Aisa

SAM EVIAN
Plunge
★★★★

FLYING CLOUD CD/LP

Watching the official video for 'Wild Days', the most striking track from Sam Evian's *Plunge*, gives you a good idea of the album's spirit: a studio built inside a barn and packed with vintage gear; outside, the placid waters and green of the Catskill mountains.

That's where Evian, a busy producer for the likes of Big Thief and Cass McCombs, gathers friends to play his songs – imbuing every note with inspiriting cosiness. Frequent collaborators like Adrienne Lenker and Palehound's El Kempner make appearances on *Plunge*, an LP that effortlessly blends '70s soft-rock warmth (the funky 'Jacket'), classic

Boat people Ederlezi
PHOTO: SARAH HOWELL.

west coast mellowness ('Rollin' In') and contemporary indie sensibilities, following Evian's desire to learn from the loose approach seen in the Beatles film *Get Back*. The result is an album that is equal parts light and pensive, expertly played and produced, full of memorable tunes and decidedly comforting from start to finish.

Camilla Aisa

THE GALILEO 7
You, Me And Reality
★★★★

DAMAGED GOODS CD/LP

All is not well with the world. "I'm fighting for nothing," sings Paul Moss on 'Lazy', "Another way to waste my time". Here and throughout the rest of this "ninth, or possibly eighth, album" by Kentish quartet The Galileo 7, the precise trouble is hard to pinpoint. But people appear to act without conscience, relationships to falter or fall apart.

The lyrical sombreness of the album is in contrast with its musical ebullience. 'Can't Go Home' sets the tone: bristling guitar, stabbing organ and an exhilarating rush of group harmonies. Guitarist Allan Crockford may write most of the songs but the fact that all four members of the band share lead vocals adds interesting changes of texture, especially when keyboard player Viv Bonsels is at the microphone. The group's trademark garage stomp can be heard throughout but there are subtle sonic shifts, from the folky 'A Simple Man' to the spacious 'Blind Eyes Open'.

Clive Webb

GARDEN GATE
Magic Lantern
★★★★

CLAY PIPE CD/LP

Garden Gate is the alias of upstate New Yorker Timmi Meskers, collaborating on *Magic Lantern* with author pal Roan Parrish on a soundtrack to *Strange Company,* Parrish's queer horror anthology for Audible Originals. Some pieces, such as the wistful title track, also migrated in from an unfinished Garden Gate album about the life of occultist Dion Fortune.

The 25 instrumental pieces are mostly brief, library music vignettes, but are anchored by five longer tracks, all appended by the subtitle "main theme". The opening 'Company' features creepy lullaby synths and slow, crashing gated drums, like the score to an '80s slasher flick, while 'Touched' is a stately piano piece and 'Sea Legs' hangs off sonorous strings. The ominous synths return for 'Rose Window', while 'Mayfair' is alternately haunting and melancholy. Shorter pieces like 'Two Days Until Halloween' and 'Lace And Blood' follow on from these markers, living up to their evocative, magical titles.

Ben Graham

GOSPELBEACH
Wiggle Your Fingers
★★★★

CURATION CD/LP

Brent Rademaker formed GospelbeacH in 2014, inspired by "summers spent listening to FM radio in the '70s". *Wiggle Your Fingers* is, sadly, billed as the final GospelbeacH album. Nonetheless, it's a fitting finale.

Beatific opener 'Nothing But A Fool' glides down scenic west coast roads, as Californian sunshine glistens in the rear view. The autobiographical 'The Dropouts Pt 1 & 2' is a stand-out, launching into freewheeling, unadulterated powerpop before a Dennis Wilson-flavoured coda brings the mood down a notch. There are lashings of pedal steel on these carefully crafted toe-tappers and heartbreakers, but this is far from a straight-ahead country-rock record. It's country, Laurel Canyon style with a widescreen '80s sheen and nods to Tom Petty, Linda Ronstadt and Fleetwood Mac. "There's nothing like the end, that makes you want to start over again," Brent proclaims enthusiastically, and we hope prophetically, on the triumphant 'The End'.

Paul Ritchie

THE HORNETS
Hornets' Nest
★★★

EL ROYALE CD/LP

A relatively new London band, who've been receiving great notices for their live shows. There's a fair amount of energy happening on this, their debut album but, stylistically, they're a bit all over the place.

They seem able to create good mod and garage-coloured R&B but choose to go off on various, overly cliched pop/rock tangents. A lot of the songwriting, as well as the lead vocals, come across with an overly earnest feel which, unfortunately, makes these young pups sound a bit like a modern-day Boomtown Rats at times. Everyone appears to be very eager in their playing but, to these (perhaps jaded) ears anyway, certain songs would fare a lot better if the lead guitar could adopt a less is more approach.

Best of the bunch are the Feelgoods/Hot Rods/Groovies-style openers 'Mutually Assured Destruction' and 'Moonlighting', and the slightly psychedelic tones of the becalming 'Seashell Song'.

Lenny Helsing

THE LIMBOOS
Offtheloop
★★★

PENNIMAN CD/LP

Madrid's Limboos have issued three albums, all in the hot R&B vein, and all highly acclaimed. For their fourth, they've changed their approach.

Lead single 'Dark Is The Night' is outstanding, and one of those minor-key organ led delights peppered with fuzz and strings that stays with you. Its haunting semi-psychedelic feel recalls the mood of JK & Co's 1968 psych gem 'Fly' if it had been made a few years earlier. The rest of the album has its moments, as one would expect from Roi Fontoira, ex-Phantom Keys, who were undoubtedly one of the last great purist '60s punk acts operating in Europe. Yet there's an overarching sense of Arctic Monkeys' recent forays and an eye on breaking out. There's no doubting their ability though, and the production is impressive. Fans of The Black Keys and today's garage-tinged big-hitters are advised to listen.

Jon 'Mojo' Mills

The Limboos step out of the garage

LITTLE STORPING IN THE SWUFF
Baroque Uncertainties
★★★

SPINOUT NUGGETS CD/LP

If the name sounds even vaguely familiar, you're probably a fan of the original *Avengers* TV series.

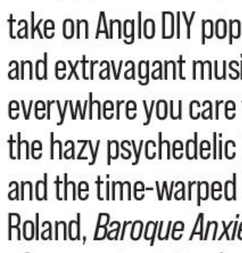
Choosing to name your ensemble or project after the fictional location of a particularly memorable *Avengers* episode reveals a particular kind of genius.

Comprehensively Anglified in every possible way you'd care to mention, Little Storping In The Swuff is the latest vehicle of David Goddin, once of Chatham's Brigadier Ambrose. As befits the album's kaleidoscopic take on Anglo DIY pop-psych whimsy and extravagant musicality are evident everywhere you care to look. Referencing the hazy psychedelic legacy of Syd Barrett and the time-warped literacy of Paul Roland, *Baroque Anxieties* is an 11-song cycle of expressionistic chamber-pop that explores the irritating banalities of the everyday and whose textural richness ropes in everything from fuzz guitar to strings, trumpet and, given the impending sense of ennui, suitably *de rigeur* Syd Barrett-esque vocals.

Grahame Bent

MAGICK BROTHER & MYSTIC SISTER
Tarot Part One
★★★★

SOUND EFFECT LP



Barcelona hippy-psych-prog act Magick Brother & Mystic Sister are back with an album that just might tell you your horoscope. *Tarot Part One* is the first half of an exciting, spiritual endeavour.

Inspired by the Major Arcana (also known as the cards in a tarot set), MBMS embarks on an astrological journey with prog as their compass and psychedelia as their guide. *Tarot Part One* takes us through cards 0-10 of the set, starting with 'The Fool,' a hypnotic charmer best heard on headphones, and ending with 'Wheel Of Fortune,' a cerebral conclusion that leaves you awaiting *Tarot Part Two*. Although astrology can be a divisive subject, it's a smart starting place for MBMS. The song 'The Hermit', for instance, has an uncertain, quiet, dissonant guitar—it sounds like its archetype. The album, which could easily feel aloof, becomes contained by the titles, and the sprawling dreamlike synths, keys and guitars feel like they've got real purpose.

Tess Carges

THE MOCKS
Do You Want Me Too?
★★★★

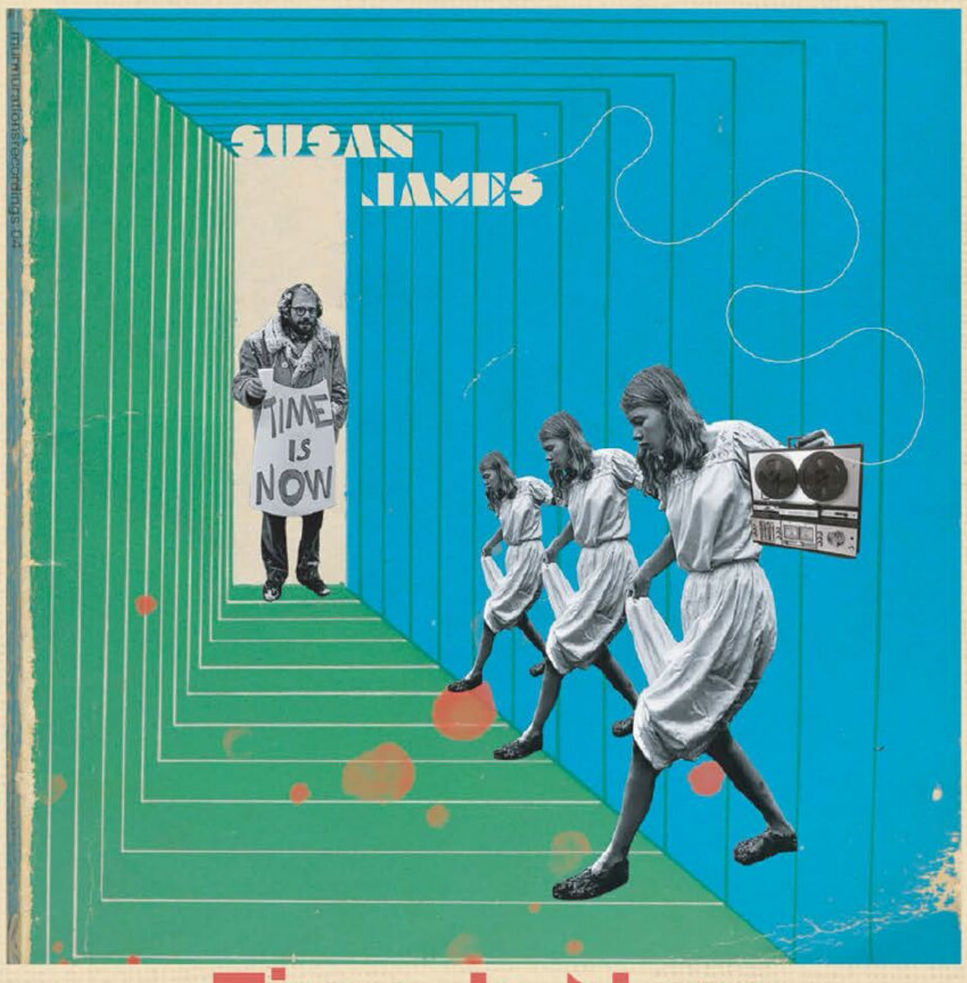
WAP SHOO WAP LP

Growing up in England in the '80s, being obsessed with Dutch '60s beat music, one of the things that this writer loved most about these acts was the weird ways they'd warp English to suit their own ends – a tendency present in the very name of The Mocks, a three-piece hailing from the town of Nieuw-Vennep in The Netherlands.

Having already put out five great 45s and earned a reputation as one of the hardest gigging acts on the scene, they've finally released a full-length LP – and it doesn't disappoint. Whilst perhaps a touch short, these 10 originals are nonetheless beautifully

Continues over

Susan James



Time Is Now

Single out now

New Limited Edition vinyl 45's

UK Lathe cut 45 available at

@murmurationsrecordings (instagram)

or

In US at susanjames.bandcamp.com

www.susanjamesmusic.com

STEVE HILLAGE

OUT NOW

Madfish.
madfishmusic.com

Steve Hillage and Madfish present

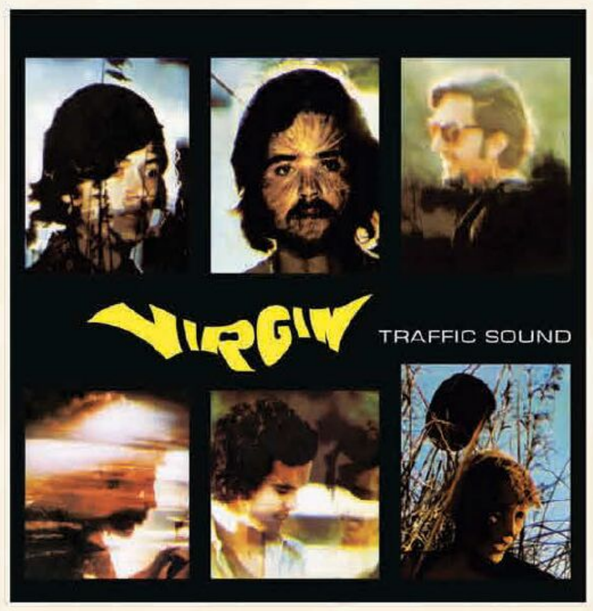
Paris Bataclan 11.12.79.

A recently recovered recording of the Steve Hillage Band from 11th December 1979 at the famous Bataclan, Paris available on Double CD for the first time.

Featuring 100 minutes of music with 12 page booklet including liner notes from Steve and previously unseen photography.

HAPPY 150TH ISSUE

SHINDIG!

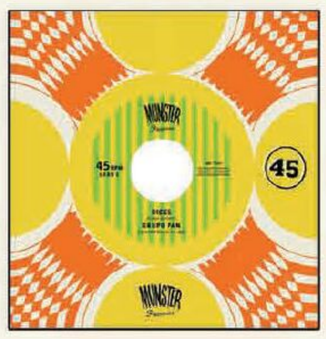


TRAFFIC SOUND "Virgin"

Dive into the revolutionary Latin rock vibes of Traffic Sound with their 1970 masterpiece, "Virgin." Originating in Lima, Peru, this iconic album marked a turning point for the band, fusing psychedelia, hard rock, and a touch of progressive rock with a distinct Latin flavor. Our new reissue includes extensive liner notes and the original artwork on tip-on gatefold sleeve. **LP/Digital**

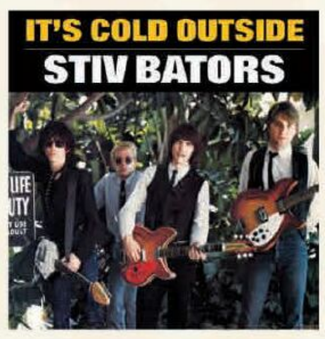
VV.AA. "Demoler! Demoler! Demoler!"

Disperú, first independent record label in Peru and South America that was founded and run by a woman: Rebeca Llave. 14 amazing tracks, ranging from cumbia or boogaloo to beat and garage. **LP**



GRUPO PAN / JEAN PAUL "El Troglodita"

'Dices' (1972) is a hard rock bomb made by the venezuelan salsa band Grupo Pan. On the flip, a rare hard psych gem from Peru by the one and only Jean Paul "El Troglodita". First time single reissue! **7"**



STIV BATORS "It's Cold Outside"

This is the first Bators single to emerge from Greg Shaw's Bomp! Records (1979) and includes a stunning version of The Choir's original 'It's Cold Outside' and the original 'The Last Year' on the B-side. **7"**

munster-records.com

MUNSTER Records

Distributed by SHELLSHOCK

SPINOUT NUGGETS

-Recent Releases-

Big Boss Man 7"

The Chatham Singers 7"

Thee Girl Fridays 7"

Hipbone Slim & The Kneejerks 7" EP

Palooka 5 7" EP

The 5,6,78's / The Masonics 7" EP

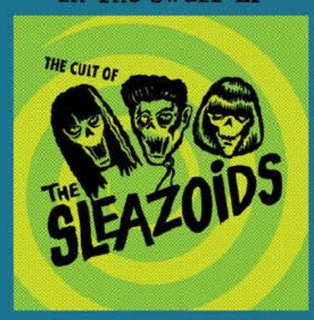
The Guy Hamper Trio / CTMF 7"

Jetstream Pony 7"

Little Storping In The Swuff LP

Big Boss Man LP

Lancashire Bombers LP



The Sleazoids LP

The Hurricanes LP

The Masonics LP

Available at www.spinoutnuggets.com,
through the groups and all good record outlets!

Giving you the music you didn't know you needed!
Fill your racks!

HAPPY 150th SHINDIG!

crafted songs full of twists and turns: the harmonies are spot on throughout, the fuzz used sparingly and with real subtlety and every track throbs with a youthful energy and dynamism. Far closer to early Golden Earrings and The Motions than hairier acts like The Outsiders, this is mod pop *par excellence*.
Hugh Dellar

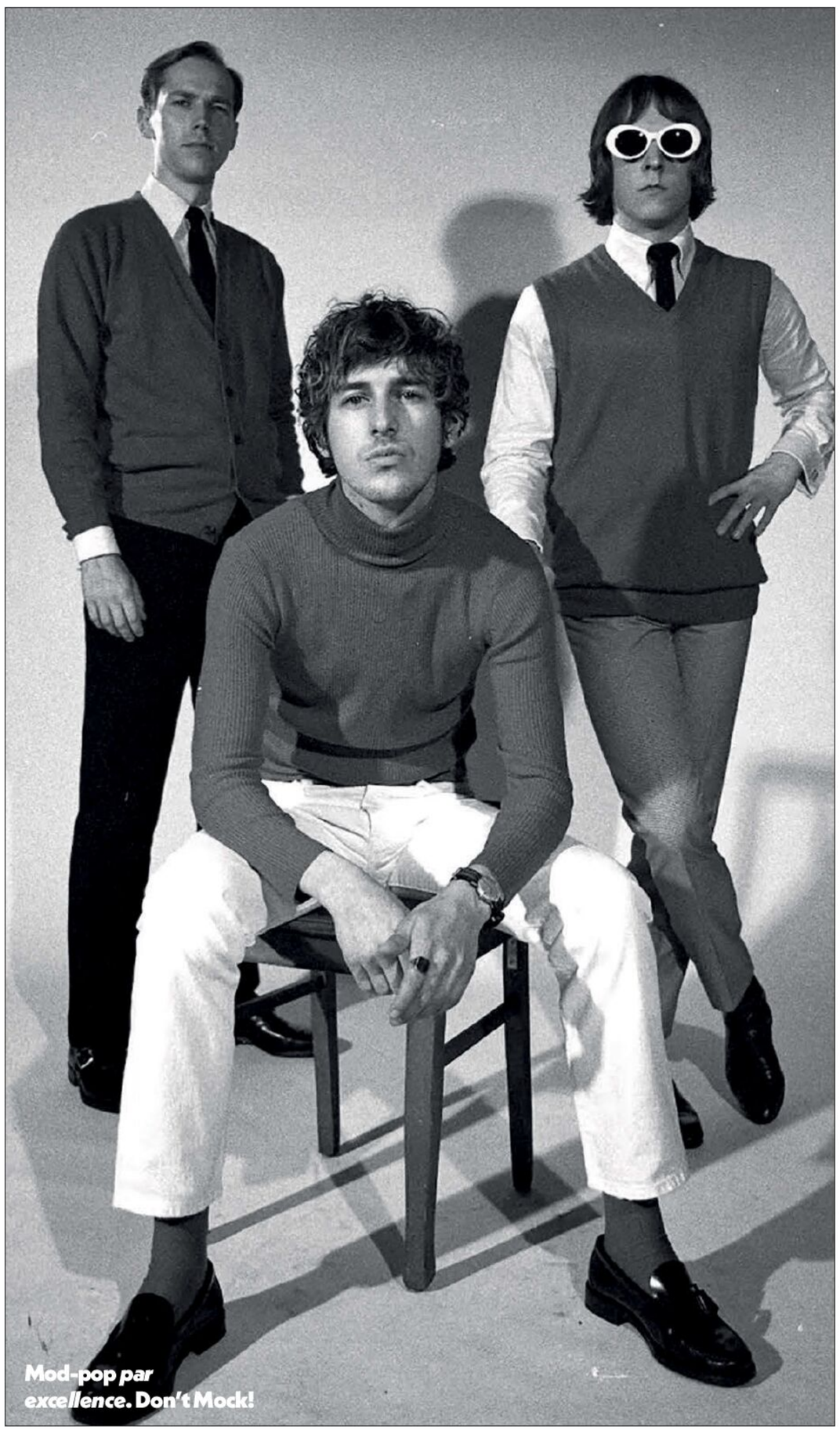
THE NIGHT MONITOR
Horror Of The Hexham Heads
★★★★
LIBRARY OF THE OCCULT LP

The Hexham Heads were two small heads carved in stone, dug up in the early '70s in a Northumberland back garden. Once the two little brothers who found them brought them inside their family house, these mysterious artefacts (ancient looking, but hard to date) triggered a series of paranormal occurrences before being passed over to the hands of experts of various kinds, psychics and even academics and finally, years later, disappearing.

It is indeed a most perfect subject for The Night Monitor aka Blackpool's Neil Scrivin, a musician whose mission is to soundtrack unexplained phenomena. *Horror Of The Hexham Heads* is The Night Monitor's first album for the ever reliable Library Of The Occult: a match made in... well, certainly not heaven (but you get the idea) for lovers of vintage creeps. Packed with electronic thrills that conjure the most frightening corners of radiophonic soundtracks, *Horror Of The Hexham Heads* is spine-tinglingly good.
Camilla Aisa

PROJECT GEMINI
Colours & Light
★★★★
MR BONGO CD/LP

If Project Gemini's 2022 debut *The Children Of Scorpio* passed you by, we urge you to check out this follow-up. *Colours & Light* takes inspiration from '60s into '70s acid-folk, Giallo soundtracks, Anatolian funk, French spoken-word psychedelia, and, crucially, project leader Paul Osborne's introspection and life experiences. Themes are reworked and developed, there's light and shade, and above all a brave melding of genres.



Mod-pop *par excellence*. Don't Mock!

Built around Osborne's nifty propulsive bass-lines and Raz Man's funky drumming, there are killer contributions from guitar ace Barrie Cadogan, Jack Sharp (Wolf People/Large Plants), Bert Page (Cromagnon Band), Dorian Conway (The Soundcarriers), Wendy Martinez and Kid Victrola (both Gloria), and Osborne's daughter Olivia. It makes for a gloriously globalist psych-funk experience, one that's layered and laced with Moog, Mellotron, flute flights of fancy, and impressively *outré* guitar. The only thing missing is a psychological horror film to go with it. It deserves one.
Duncan Fletcher

PYE CORNER AUDIO
The Endless Echo
★★★★
GHOST BOX CD/LP

Having been hovering around the futuristic-retro (or is it retro-futuristic?) electronica scene – and producing some of its most exciting music – for the best part of 15 years, Martin Jenkins aka Pye Corner Audio's latest album *The Endless Echo* marks his fifth for hauntological music repository Ghost Box.

Pye Corner Audio's particular musical brand of hauntology lies not so much in wistful and bucolic nostalgia but more in cinematic soundscapes that are both atmospheric and eminently danceable. For this particular outing, Jenkins has taken his filmic tendencies to one of the most musically satisfying sources: sci-fi. 'Decision Point' and 'Counting The Hours' are brooding and dystopian, but nevertheless sit beautifully alongside the melancholic light and shade of 'Lacunae' and the portentous 'Written In Water'. A looming sense of foreboding may hang over *The Endless Echo*, but there's just so much to enjoy for fans of electro, ambient, dance and sci-fi soundtracks. Marvellous.
Sarah Gregory

MARCO ROSSI
Since Returning From The Moon
★★★★
LAST NIGHT FROM GLASGOW CD

Here's an exquisite offering from Marco Rossi, the very connoisseur who regularly delivers *Shindig!*'s Prog Nosis column to us all. Since we mentioned the genre (this writer's musical nemesis!) – it must be pointed out that Marco is that rare creature, a prog head with a great sense of humour, and that this perfectly shines through the brilliantly titled *Since Returning From The Moon*, making it an adventurous, inspired, multi-faceted and surprising listening from start to finish.

Prog's knack for the circuitous is present (at its most playful) here, but so are psych, lo-fi and a classic British pop sense for melody. Echoes of XTC, Robyn Hitchcock and The Cleaners From Venus can be traced through the course of this impressive one-man show, one that manages to bring together the political and the humorous (sometimes at the same time, like on the irresistible 'The Dregs') while delivering some truly memorable tracks ('What Was Lost').
Camilla Aisa

IL SENATO
Kings Of The World
★★★★
RUBBER SOUL LP

Anglo-Italian quintet Il Senato features the dulcet tones of both Fay Hallam – who takes care of the magisterial Hammond organ flourishes heard throughout – and Luca Re, founder of Torino garage legends The Sick Rose.

The group's second album opens with the scintillating 'Peter Falk', setting out their punchy, bold and groovily cinematic stall. 'Honour Me' and 'Holding Out My Hand' bring a soulful, sultry mood and feel redolent of Jools and Brian. 'Room Is On Fire', meanwhile, throws down some great performance drama. If one were to imagine a mod-ern Kinks creating their own *Sgt Pepper*-esque panorama, then 'Mr Reed' is surely it; the storyline, and blend of Re and Hallam's vocals here are outstanding. The bass and drums prove a great anchor throughout, and Andy Lewis, amongst other sounds, shines with some on point Spencer Davis Group-style fuzz. Brassy crescendos and echoes of late '60s and early '70s film soundtracks provide further entertainment.
Lenny Helsing

SHADOW SHOW
Fantasy Now!
★★★★
LITTLE CLOUD / STOLEN BODY CD/LP

Back in 2020 we immediately fell for the retro-pop stylings of Shadow Show. If *Silhouettes*, their first full-length, possessed a certain garage-rock purity, follow-up *Fantasy Now!* shows that the Detroit trio have not only been busy honing their skills, but they have stretched their musical boundaries.

'Your Fantasy' opens with a welcome-to-the-jangle guitar that makes no mystery of the three's favourite musical decade; but by now they know that a true deep love of the '60s is inherently voracious and multifaceted. *Fantasy Now!* puts that belief into intoxicating action, moving from sugar-coated Carnaby-pop fun ('Aunt Maizy') to blasts of punky rawness ('Don't Make Sense'), with some Bangles psych sprinkled on top ('Mystic Spiral').

Exuberant, starting with its very title, *Fantasy Now!* achieves two remarkable things: it reaches a wide array of styles while still sounding cohesive and has fun with the past without falling prey to idle nostalgia.
Camilla Aisa

SOUNDFLAT RECORDS & TOPSY-TURVY RELEASES

OUT NOW!!!

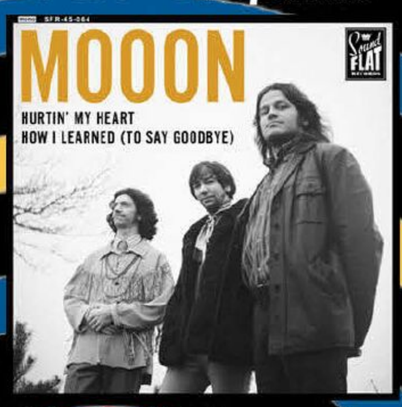
FLEUR 7"
Tu es un être parfait

MOOON LP
III

THE FANTASTIC FELLINIS LP - Deux

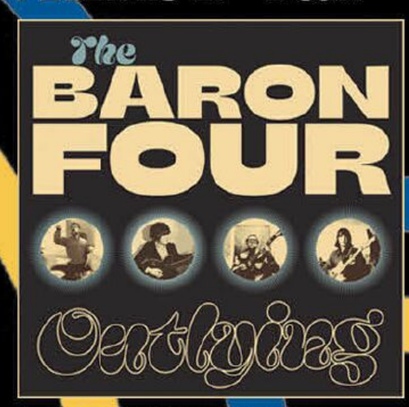
THE BAD BEATS LP
Gotta Get Loose!

OUT IN APRIL!!!



MOOON 7"
Hurtin' my Heart

LES KITSCHENETTES 7"
Algorythm'n'Blues



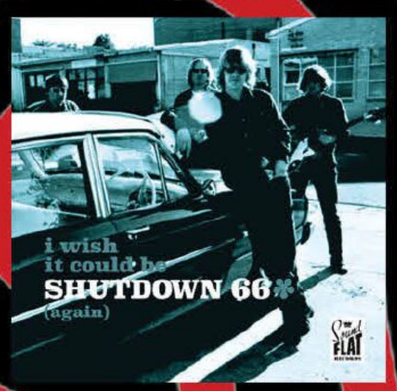
THE BARON FOUR LP
Underlying

Sound FLAT RECORDS

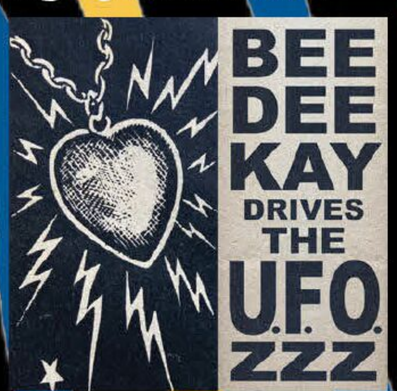
soundflatrecords.de

OUT IN MAY/ JUNE!!!

order from soundflat.de



SHUTDOWN 66 LP
I wish I could be Shutdown 66 (again)



BEE DEE KAY DRIVES THE UFO ZZZ 7"
You Move Me Baby

THE GO-GOETTES LP
La Musica Me Guia

TOPSY TURVY RECORDS

Adam Camm

Mirror, Mirror

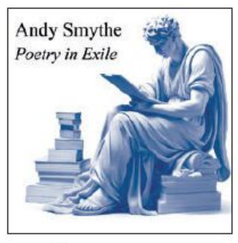
DEBUT ALBUM OUT NOW

LP | CD | CASSETTE | DIGITAL

www.adamcamm.com

ANDY SMYTHE
Poetry In Exile
★★★★

DREAMING ELEMENT CD



"A ghost haunts this machine," warns Andy Smythe on the opening song of this eclectic collection, 'hungry and mean." It's a cautionary comment on artificial intelligence. Casting a wide gaze across our contemporary cultural and political landscape, the singer-songwriter also provides observations about everything from totalitarianism (the New Wavy 'Power Is A Drug') to the rental property market (piano ballad 'Dear Landlord').

Smythe is a literate craftsman, and his songs are artfully arranged. Strings, horns, accordion and blues harp add rich and varied textures to the songs. There are aspects of Bob Dylan, Tim Buckley and *Hunky Dory*-era David Bowie to Smythe's vocal stylings and melodies. But this is an album that transcends its influences and reveals him to be a distinctive voice with much to say. The tone is often dark and introspective, but hope is to be found, especially on the poignant 'Everything's A Bit Broken'.

Clive Webb

DON STEVENSON
Limited Engagement Vol 1
★★★★

SOUNDSUITE CD

By the time their 1971 reunion album came out, Moby Grape had once again scattered to the four winds. Drummer/vocalist Don Stevenson trekked back to Seattle, quietly stepping away from the music industry. Against all odds, he cut his solo debut nearly four decades later. *King Of Fools* (2010) garnered positive reviews and nearly a decade after that Stevenson returned with another corker, *Buskin' In The Subway* (2018).

Now he's back with what may be his best batch yet. The songs dip into country, rock and blues, sometimes effortlessly blending all three. What else would you expect from a Moby Grape alumnus? Back in 1967 the Grape was a can't-miss proposition and then everything fell apart. And if all the decades of litigation were a lingering winter of discontent, this is the celebration of spring, love, faith, and moving forward. The dust has settled, and Don Stevenson stands out as a talented survivor who's lived to tell the tale.

Cam Cobb

ULTRASONIC GRAND PRIX
Instafuzz
★★★★

NON-DELUXE CD/LP

It's now 60 years since the new shapes in sound of the '60s elected their chosen gear. The allure of Vox guitars is still perfectly intact; so much so, in fact, that a few years ago, six-stringed journeymen Shawn Lee and Barrie Cadogan bonded exactly over two of their favourite vintage instruments: a 1967 Vox Grand Prix and a Vox Ultrasonic.

The result is a collaborative project – named, of course, Ultrasonic Grand Prix – and *Instafuzz*, an album that delivers all the electricity, sonic taste and sheer retro fun its title promises. Mind you, it is retro in references and nods only: the album's omnivorous, genre-bending nature and its exquisitely shambolic delivery is thoroughly contemporary. Cadogan proves yet again that he's one of today's finest players, while Lee makes collages of kooky radio snippets creating something that often feels like hearing a Merry Prankster evangelist. A proper freak-out pleasure.

Camilla Aisa

THE UNCLAIMED
Creature Of The Maui Loon
★★★★

TEEN SOUND LP

The recent untimely passing of Brother Shelley Ganz robbed us of a singular talent, a man who, since the very first Unclaimed release on Moxie way back in 1980, dedicated his life to adding his own unique twist to the deceptively simple task of penning perfect paeans to the teen punk sound of '66.

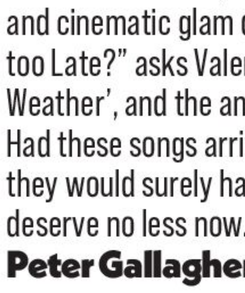
These final recordings, all cut between 2019 and 2023, are manna from heaven for fans of unreconstructed fuzz, moody minor chord melancholy, tambourines high up in the mix, jangling guitars, unexpected chops and changes and effortlessly innocent lyrics. As befits the title, there's the occasional added edge of exotica in places, with reverb-coated twangs that could come straight from a Duane Eddy cut, but mostly it's catchy-as-hell riffs and choruses that linger in the inner ear for hours afterwards. Some tracks break the sacred three-minute mark by some distance, but who cares when you're having this much fun? Gone but never forgotten.

Hugh Dellar

Don Stevenson, a talented survivor

MARC VALENTINE
Basement Sparks
★★★★

WICKED COOL CD/LP



This second solo from the former front man of glam geezers Last Great Dreamers shows Marc Valentine still knows his way around a hook. 'Eve Of Distraction', for example, throws in handclaps, "wo-wo-woah" backing vocals and'80s synths in its wholly successful quest for instant catchability.

But it's the previous decade that Marc loves best. Witness 'Tyrannical Rex', a sublime hybrid of Sweet's Chinn-Chapman bubblegum and their own heavier fare; 'Ballad Of Watt', and its wry proximity to a ballad by Mott; 'You Are One Of Us Now', and its liberal borrowing from 'I Think We're Alone Now' (Rubinoos version); and 'I Wanna Be Alone', with its Ramones title and cinematic glam descends. "Was I Born too Late?" asks Valentine on 'Strange Weather', and the answer is yeah, probably. Had these songs arrived 50-odd years ago they would surely have been huge. They deserve no less now.

Peter Gallagher

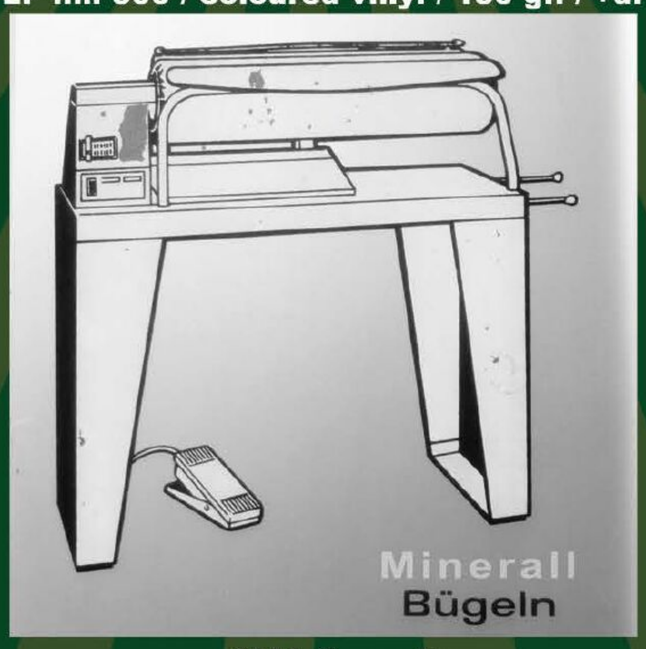
SULATRON RECORDS

home of the trippy sounds, neo-kraut and spacerock!
label and mailorder shop

SULA BASSANA
dreamer
LP re-issue / lim 300 / coloured vinyl / 180 gr. / +dl

ANANDAMMIDE
eura
LP lim 300 / black vinyl / gatefold cover
(co-release, only in the sulatron onlineshop!)

MINERALL
bügeln
LP lim 500 / coloured vinyl / 180 gr. / +dl



still fresh:

DIM ELECTRICS
s/t
LP lim 300 / black vinyl / 180 gr. / +dl

CITRUS CITRUS
albedo massima
LP lim 300 / black vinyl / 180 gr. / +dl

SUN DIAL
messages from the mothership
CD / LP lim 300 / black vinyl / 180 gr. / +dl

ZONE SIX
full mental jacket
CD / LP lim 500 / coloured vinyl / 180 gr. / +dl

www.SULATRON.com
BROKENSILENCE

Andy Smythe
Poetry in Exile

'Psychedelic and sporadically spacy pop occupying the middle ground between the Beatles, Bowie and Buckley... stunningly rendered.. Andy Smythe strikes aural gold'
AnR magazine

'Breathing new life into the Britpop genre.. this talented artist is set to make waves on the music scene'
IndieGrid

'With the powerful song-writing skills of Paul McCartney and the poignancy of Jeff Buckley, Andy Smythe ensnares people's senses with his enigmatic music'
The Other Side Reviews

New album: ***'Poetry in Exile'*** out on March 1st

New single: ***'Leaves to Burn'*** out March 1st

On all good streaming and download platforms

Available from: https://andysmythe.bandcamp.com/
Tour dates on: www.andysmythe.com

reviews 45s

FLEUR
Tu Es Un Être Parfait / Laisse-Moi Faire!
★★★

SOUNDFLAT

If 2022's *Bouquet Champêtre* saw Fleur successfully fleur-ting (ahem) with bright '60s baroque-pop textures, this trailer for album #3 finds the Dutch *yé-yé* chanteuse and her erstwhile backing band (comprising members of The Kryng) firmly back in the garage.

With fuzz bass set to "full", the topside (roughly 'You are a perfect being') rattles along atop a dancefloor-bating backbeat. The flip ('Let me do this') takes a gnarly 1965 Kinks riff and welds it to sometimes unpredictable, jarring chord changes and booming tom toms. With the melodic content and instrumental colour consciously dialled down, both sides occasionally feel like they're bleeding into each other and perhaps lack the distinct personalities of previous Fleur 45s. Meanwhile, the picture cover depicts the black-clad singer sucking on a cigarette – a sign of more defiant punk-rock shape of things to come, perhaps?

Andy Morten

GRUPO PAN / JEAN PAUL EL TROGLODITA
Dices / Fuera De Atraccion
★★★

MUNSTER

Exactly how and why such a stand-out track as 'Dices' failed to make it onto Venezuelan outfit Grupo Pan's one and only album *Souvenir* in 1970, and instead wound up relegated to the B-side of a long forgotten '72 single remains something of a mystery. A conspicuously stylish blend of blistering psych guitar, punchy horn lines, tight grooves and powerhouse choruses, 'Dices' has been crying out for a reissue so its appearance on this split 45 counts as long overdue justice of sorts.

Over on the flip we're off to Peru for a blast of moodily rough-hewn garage-psych courtesy of the inimitable Jean Paul El Troglodita. Tagged 'El Troglodita' (the caveman) thanks to his wild vocal and performance style, 'Fuera De Atraccion' is comparatively raw and unfussy and originally saw the light of day as an obscure 45 on the decidedly small time Peruvian label Rey.

Grahame Bent

LISTEN TO THE
SHINDIG!
BROADCAST
ON MIXCLOUD

JIMI HENDRIX
Live On TV '69 EP
★★★

1960S

Despite making his explosive US live debut at Monterey in June 1967, Hendrix's appearances on *The Dick Cavett Show* in July and September '69 were surprisingly the first time he was seen on live US network TV. Significantly, both featured live in the studio performances which were previously only available on DVD.

Taken from the July '69 broadcast, the version of 'Hear My Train A Comin'' is unique in the respect that most likely due to the constraints of the live TV broadcast it's presented in a truncated and faster than usual version with Hendrix backed by the show's house band, led by drummer Bobby Rosengarden.

Recorded three weeks after his history-making appearance at Woodstock, the September '69 broadcast finds Hendrix alongside Mitch Mitchell, Billy Cox and Juma Sultan navigating a take of 'Izabella' that segues directly into an abbreviated detour through 'Machine Gun'.

Grahame Bent

THE KIRKBYS
Five From The Kirkbys EP
★★★★★

TOP SOUNDS

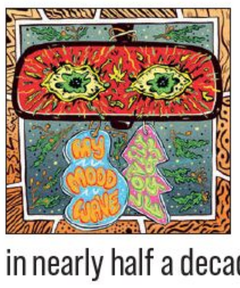
Few singles exemplify the British beat and pop-psych universes quite as perfectly as The Kirkbys' 'It's A Crime' and The 23rd Turnoff's 'Michael Angelo', cut by essentially the same group and released 12 months apart in 1966 and '67.

The discovery of five Kirkbys acetates (only one of which has been released before, in vastly inferior sound quality) is something to be excited about, especially as they're so unerringly thrilling. A full-band demo of 'Micheal Angelo' with Joe Marooth taking the lead vocal, its projected B-side 'Keep Me Warm ('Til The Sun Shines)' and 'I'll Be Round', which could be a scouse Who recovering from its first acid trip. 'I'm Gonna Be A Big Star' sounds uncannily like '67-era Bowie fronting The Bee Gees (really, it does!) and there's an alternate take of 'It's A Crime'. Guitars chime, harmonies find each other, greatness is established. Five men, five songs, five stars.

Andy Morten

THE LOVELY EGGS
My Mood Wave / Crab Shell
★★★★★

EGG



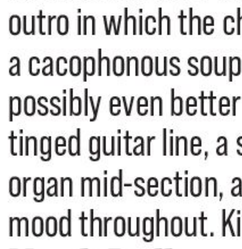
New music from The Lovely Eggs feels like getting a bear hug from a friend. A friend with whom, even if you haven't seen them in nearly half a decade, you can pick up a half-finished conversation without a beat. It hardly seems possible that the Eggs' last album was released four years ago, but it's not as if the two-person music industry have been squirrelled away. There's been the endearing fan-off with Iggy Pop, which resulted in 2021's duet, 'I, Moron', a successful campaign to save their community rehearsal space, and even a TV series.

'My Mood Wave' lowers the ramp gently ahead of the new album. Mixed, as before, with The Flaming Lips' Dave Fridmann, it's a lazy, spacey affair, all paisley shimmer and pale sunshine-pop that's "a coping mechanism handbook for people who sometimes find the world too much". Which feels like the band's arms-open ethos writ large. The 45 comes with a free air-freshener. Because of course it does.

Kate Hodges

THE MAGIC MUSHROOMS
I'm All Ears / Pain
★★★★

HYPERLOOP



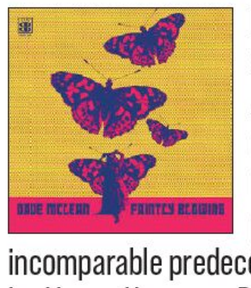
Formed at The University Of Pennsylvania and named after a suggestion by Allen Ginsberg, The Magic Mushrooms are most famous for their deadly debut 45 'It's-A-Happening', which closed the original *Nuggets* compilation. The band then put out two more singles during their brief lifetime, before vanishing into the mists of tyme. Now,

Hyperloop has unearthed two previously unreleased 1966 tracks and made them available on vinyl for the first time ever. 'I'm All Ears' kicks off with a raw fuzz riff before a choppy rhythm guitar kicks in and the song quickly morphs into a really catchy garage-soul pounder that could set any dancefloor alight. Just as you're settling into the groove, there's a breakdown, more fuzz and then a storming outro in which the chorus collapses into a cacophonous soup of sound. 'Pain' is possibly even better – a spiky Eastern-tinged guitar line, a sinister Seeds-style organ mid-section, and a dark brooding mood throughout. Killer.

Hugh Dellar

DAVE McLEAN
Faintly Blowing (stereo) / Faintly Blowing (mono)
★★★★

FRUITS DE MER



Kaleidoscope's sophomore album *Faintly Blowing* wasn't quite the watershed moment in British psychedelia its incomparable predecessor *Tangerine Dream* had been. However, *Dream*'s hallucinogenic vibe emerged on several cuts, particularly the mesmerising title track, which Chemistry Set drummer/lynchpin McLean has covered as his debut solo single.

Using the same bedroom recording setting as the band's 1988 debut, there's a similar atmosphere to The Bevis Frond's contemporaneous home recordings on which studio embellishments are eschewed in favour of complete freedom to muck about with whatever inspiration fits the mood. The result, particularly the phased mono version is even more psychedelicised than the original – walls vibrate, keyboards shimmer, guitars flash and McLean's vocals (somewhat buried in the stereo mix) are more discernible. Co-author Peter Daltrey "particularly liked the ending" but I liked the bits before that as well.

Jeff Penczak

PACO ZAMBRANO Y SU COMBO / TRAFFIC SOUND
Meshkalina / Meshkalina
★★★★

VAMPISOUL

By way of a follow-up to the recent Traffic Sound/Black Sugar 'La Camita' coupling, Traffic Sound are this time around paired with fellow Peruvian Paco Zambrano Y Su Combo on this 'Meshkalina' split 45.

Originally released in 1969, Traffic Sound's landmark recording remains the definitive version of what quickly became a Peruvian psychedelic anthem, thanks to its subversive celebration of indigenous drug culture, the song's inherently trippy vibes and the band's full-blooded Latin rock sound with its liberal use of smoulderingly Santana-esque guitar. Released on the back of the Traffic Sound version, the Paco Zambrano cover, while faithful to the original, softens the heavy psychedelic edge with big vocals and vamping horns that make for a lighter, more up-tempo dancefloor-centric sound. But hey, two hits of 'Meshkalina' are way better than one.

Grahame Bent

THE RISING STORM
I'm Coming Home / She Loved Me
★★★★

PENNIMAN

Two of the strongest originals from New England's preppy garage band The Rising Storm's 1967 album *The Calm Before The Storm* – which surely stands as one of the benchmarks of genuine American teen garage creativity – are coupled on a nice looking single, with notes from the one and only Greg Prevost.

Of the two sides, 'She Loved Me' is one of this writer's personal favourites, with its moody vocals, imaginative structure, organ break and subtle usage of fuzztone airing the slightest whiff of a new era. 'I'm Coming Home' is a tougher piece, with a blazing Kinks-esque solo and snotty vocal.

Essentially, it's teenbeat perfection. This kind of "reimagined singles in picture sleeves" are hugely worthwhile and an enticing proposition for all garage deejays' record boxes.

Jon 'Mojo' Mills

SCHIZO FUN ADDICT

Elevation Versus Sabotage / Coming To You

★★★★

HYPNOTIC BRIDGE

New Jersey's finest purveyors of hypnotic psychedelic mood-enhancers bring their intoxicating brew to Hypnotic Bridge's eclectic roster.

Shimmering guitars slice through 'Elevation Versus Sabotage' wedding a patented New Order lead bass-line to motoric grooves and beckoning Stereolab fans to hit the dancefloors and melt into its trance-inducing vibrations. Shoegazing is afoot on 'Coming To You,' its hallucinogenic magnetism adding psychedelic Shamen-esque beats to an electronic acid-house/techno throb with vocalists Jayne Gabriel and Ilona Virostek repeatedly cooing the title as one long harmonic, beckoning mantra.

The dreamy backing track with shuffling beats, infectious chiming guitars, and gurgling Hammond organ airbrushes the atmosphere with little fluffy clouds of chill out vibes. This is soft-landing music to ease those late night, comedown blues.

Jeff Penczak

THIN LIZZY

Vagabonds Of The Western World: The Acoustic Sessions EP

★★★

DECCA DIGITAL

Phil Lynott's bass and Eric Bell's electric soloing bely the subtitle's "acoustic" claim, nor was there any "session", this EP instead resulting from sonic stripped-back jiggery-pokery conducted for the 50th anniversary release of Thin Lizzy's breakthrough album *Vagabonds Of The Western World*.

One needn't be a member of the Lizzy fan club to appreciate stand-out 'A Song For While I'm Away'. It was always *Vagabond*'s most baroque number, but Fiachra Trench's string arrangement and Eric Bell's sweet harmony vocals receive greater emphasis here, making this airier and more ethereal than the album version. 'Slow Blues' cuts back the cacophonous aspects of the original and offers an interesting piano-led alternative, while the already stripped-back country-blues of non-album B-side 'Here I Go Again' is subject to the least tinkering. Three songs, three ticks, but 'Mother Nature Said' sounds more demo than alternative take and lets the side down.

Peter Gallagher

tracks

CAMILLA AISA rounds up this month's digital downloads and stray oddities

La Luz. Strangers in a strange world

Not that we ever stopped playing Shana Cleveland's exquisite solo album from last year, but it is joyous indeed to welcome back **LA LUZ** as they gear up for some line-up *hello-and-goodbyes* and deliver one of their most entrancing singles in the process. 'Strange World' is a haunting and deliciously foreboding number with cathartic powers.

There's a cosmic quality to the quilt of sound that introduces **LAURA J MARTIN**'s newest song. 'Prepared' is suspended halfway between late '70s synth explorations, '80s balladry and today's most adventurous brainy pop, with an atmospheric folk ghostliness sprinkled on top.

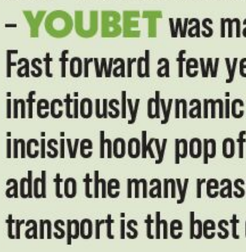
ISOBEL CAMPBELL might be pondering technology and robotic communication on '4316', but the celestial dreaminess this psychedelic synth-pop jewel triggers is very much human. Among enveloping sonics and trippy distortion is a sense for melody and whispered-in-confidence musings that brings to mind the late, great Margo Guryan.

Last time we heard from **ROY**, the Toronto musician was taking on capitalism via fuzztastic acid nuggets. Now we're seeing him under yet another fascinating light: 'Spoons For The World' is a fine slice of sprawling folk with a penchant psych-jazz swoops. Tim Buckley and John Martyn are swiftly evoked, while an electric guitar offers subtle Jerry Garcia nods near the end.

Our next track is also on the forward-thinking folk side of things, but with suggestive ambient hues and equally arresting lyricism. **OISIN LEECH** gathers collaborators Steve Gunn (who also serves as producer), Tony Garnier and Róisín McGrory and, from an old schoolhouse in County Donegal, delivers 'One Hill Further', a spellbinding ode to the sublime – equal parts ravishing and menacing – of the Irish landscape.

Another flight (a departing plane can be literally heard as the next song begins) and we find ourselves in another corner of Ireland. Lulled by flutes, a gently finger-picked guitar and evocative psych-folk haziness, **GER EATON** compares the cycle of relationships to that of the year. 'Season Changes' sounds something like late '60s Pink Floyd being offered the original soundtrack for *The Wicker Man* instead of *More*.

Off to North Carolina now, where singer-songwriter **ROSALI** recently moved and started writing new songs. In times of deep despair, it's often the stretched-out arms of others keeping us afloat, she reflects, and translates that very feeling in song form: 'Bite Down' is a moving hymn to perseverance, confessional lyrics that cut deep reshaped and made all the more powerful by the tight family of musicians that sustains them.



A few months after the release of his debut album – which was one of the retro soul revelations of 2023 – **JALEN NGONDA** is back with a new single that ponders romantic daydreaming...and the delusion that often comes with it. The sound is once again elegantly familiar, instantly captivating and openly Marvin-inspired. If you're feeling nostalgic for the glory days of Motown: a) we feel ya; b) get yourself some 'Illusions'!

We love a fateful encounter and we love a good musical anecdote too: just as they were ready to give up songwriting, Nick Llobet bumped into Patti Smith waiting for a train at Penn Station. Encouraging words were proffered; soon after that – and with a new moniker to boot – **YOUBET** was making music again. Fast forward a few years, and here's the infectiously dynamic and deliciously incisive hooky pop of 'Seeds Of Evil' to add to the many reasons why public transport is the best decision.

Could our globetrotting Tracks column do without stopping in Australia? Of course not. As they get ready to unleash their seventh album, Melbourne duo **GOOD MORNING** draw their own 'Excalibur' not from stone but from delicately warped, sweetly lethargic indie-rock. It's a soothing, hummable gem that recalls Courtney Barnett's more laidback moments.

Back to blighty for the final number in our fine selection. And what an evocative, cinematic piece it is: **LUCE MAWDSLEY** reminisces about a childhood spent in the rural North and brings back 'All Seasons Swarm', an *avant*-folk instrumental with a post-rock spirit and deep-seated Americana roots. The interlocking of guitar and clarinet makes for a truly mesmerising soundscape.

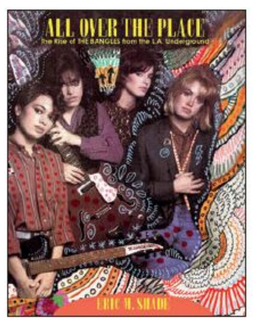
The Bangles in 1983. Still underground

ALL OVER THE PLACE: THE RISE OF THE BANGLES FROM THE L.A. UNDERGROUND

Eric M Shade

★★★★

HOZAC



For those of you whose only impression of The Bangles is the big-haired soft-focus hit-makers of the late '80s, prepare to be both educated and entertained. Shade has been a fan since 1986 and has amassed a huge resource of interviews, memorabilia and experience that lend this book a masterly tone.

Way before they walked like Egyptians, the future Bangles were socially disenfranchised music nerds, hellbent on hunting down obscure '60s garage and psych albums and cheap Rickenbackers in LA secondhand stores. Vicki Peterson, who emerges as the group's maternal heart and driving force, saw *A Hard Day's Night* in '64 and was never the same again. Younger sister Debbi took to the drumkit like a duck to water, despite having no ambitions ever to do so. Michael Steele was a founder member of The Runaways and fronted countless LA bands. Susanna Hoffs came from an affluent, artistic family, worshipped Todd Rundgren and was moved to play guitar after hearing The Ramones.

Their paths criss-cross through LA's grass roots music scenes, before The Bangs (as they were) become reluctant totems of The Paisley Underground, championed by contemporaries The Dream Syndicate, Rain Parade, Long Ryders *et al*. Ultimately, a self-contained all-female hive-mind best-friends unit with that much ambition and that many admirers *had* to break through, and the second half of the book deals with success, fallout and resolution with care and sensitivity. What a journey.

Andy Morten

THE DAVE CLARK FIVE: BITS & PIECES! EVERY SONG FROM EVERY SESSION 1962-1973

Peter Checksfield

★★★★

SELF-PUBLISHED

If ever there was a thumping, good time rock 'n' roll band you could count on in the '60s for a quick two-minute rave-up, it was The Dave Clark Five. Second only to The Beatles during The British Invasion, the Tottenham quintet was famous for hits like 'Glad All Over', 'Bits And Pieces', 'Catch Us If You Can' and many more, and in Mike Smith they had one of pop's finest lead vocalists. They may not have moved with the times like their contemporaries, but they still left behind an impressive body of work as detailed in Peter Checksfield's latest bibliographical tome.

The author provides fascinating details about who sang on what (like informing us that Denny Payton had a rare co-lead vocal on 'Man In A Pin Striped Suit'), who played the harmonica solos, saxophone licks and rare guitar riffs but, rather tellingly, steers clear of drumming titbits. Best not to go there.

We all know the hits, but what's evident from the pages of this coffee table accompaniment, is how many great tracks fleshed out their albums: 'Small Talk', 'It Don't Feel Good', 'It'll Only Hurt For A Little While', 'She's All Mine'. If only their back catalogue had been freely available all these years.

What also leaps out is how many songwriting credits Dave Clark himself received – *every* recording penned by the group has his name on as co-author. Not bad for a drummer. And guess who dominates single sleeves and album covers? Those gripes aside, this is now the ultimate go-to-guide for DC5 fans.

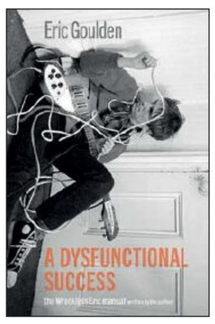
Dom Picksley

A DYSFUNCTIONAL SUCCESS: THE WRECKLESS ERIC MANUAL

Eric Goulden

★★★★

VENTIL VERLAG



Those who are looking for an in-depth exposé of Stiff Records and its artists should look elsewhere as, although it would be impossible for the author not to touch on the subject, this autobiography puts Mr Goulden firmly centre stage and is all the better for it. Tales of Eric's early years bring out some of his best writing, the attention to detail that he provides with memories of the importance of seeming trivialities involving Dinky toys, *Watch With Mother* and, of course his first exposure to pop music conjure up some sly humour. It's this accuracy towards the mundane that underpins the book's power as Eric describes his aloof father's steroid dependence and the brooding presence of his malicious grandmother whilst listing the musical influences beginning to shape his destiny.

There's a greyness and morbidity around Eric's art school years in Hull involving barely habitable digs and, increasingly, a reliance on alcohol that would dog him throughout his early career. Signed to Stiff Records almost by accident as he swayed drunkenly into their office announcing, "I'm one of those cunts that brings tapes into record companies," his first composition 'Whole Wide World' takes him to space he's not prepared for and increases his intent on self-sabotage.

This is a brutally honest book and it's a tricky task to find entertainment in the malaise of addiction, yet Goulden conspires to conjure a grin from some dreadful situations and, thankfully, manages to pull himself from the precipice to eventually find a stable and loving relationship with his partner Amy Rigby.

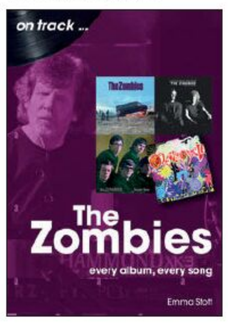
Henry Hutton

ON TRACK... THE ZOMBIES

Emma Stott

★★★

SONICBOND



It takes a special kind of fan to pen one of the *On Track* series of song-by-song, album by album critical overviews – step forward Emma Stott with her specialist subject The Zombies from formation to the present day.

If you didn't know the author's day job was teaching English there are plenty of clues to be found in her informative and insightful writing style, to say nothing of her fondness for quoting Shakespeare and other literary giants throughout her study detailing the recorded output of one of the most quintessentially English bands to have come to the fore in the mid-60s, the principal creative partnership of which – Rod Argent and Colin Blunstone – is still very much active today a full six decades later.

While the English lit approach to critical analysis might feel like a touch too much for most bands, in the case of The Zombies the literary leanings of much of their songbook arguably makes it the most logical point of engagement.

Thus, referencing both archive and more contemporary interviews the complete trajectory of The Zombies' recording career, from their early singles and scoring US #1 hits with 'She's Not There' and 'Time Of The Season' to hitting their creative zenith on the revered *Odessey And Oracle* and the current edition of the band's most recent album *Different Game*, is evaluated from the perspective of an unambiguously fully paid up fan.

Grahame Bent

NOMAD EEL RECORDS

...where the music takes you!

Out everywhere on all music formats

New Distractions
by Dream Phases - NER-048

Emerging from the City of Angels' neo-psychedelic rock scene in 2017, Dream Phases reflects Calfornia's natural splendor and adventuresome inner spirit in its music.

The earthy-yet-exalted sounds of the Byrds, the Beach Boys and Crosby, Stills, Nash ,Young – as well as latter-dayartists like the Rain Parade, Elliott Smith and Autolux – figure into the band's family tree. Whilethis lineage is worth noting, what comes through in the band's latest work is an individual approach that translates the experiences of its members into something undeniably compelling.

First track to last, you can hear this vitality in New Distractions, Dream Phases' sophomore album.

Vinyl LP, Cassette, CD
available through Nomad Eel Records

EXCLUSIVE RELEASES

LP release coming summer of 2024

Hold Drugs Dear
By R.J. Bloke - NER-049

Hold Drugs Dear is a dynamic solo effort from RJ Bloke, front man & songwriter for Los Angeles based alt-country, americana, roots rock quartet Patrolled By Radar.

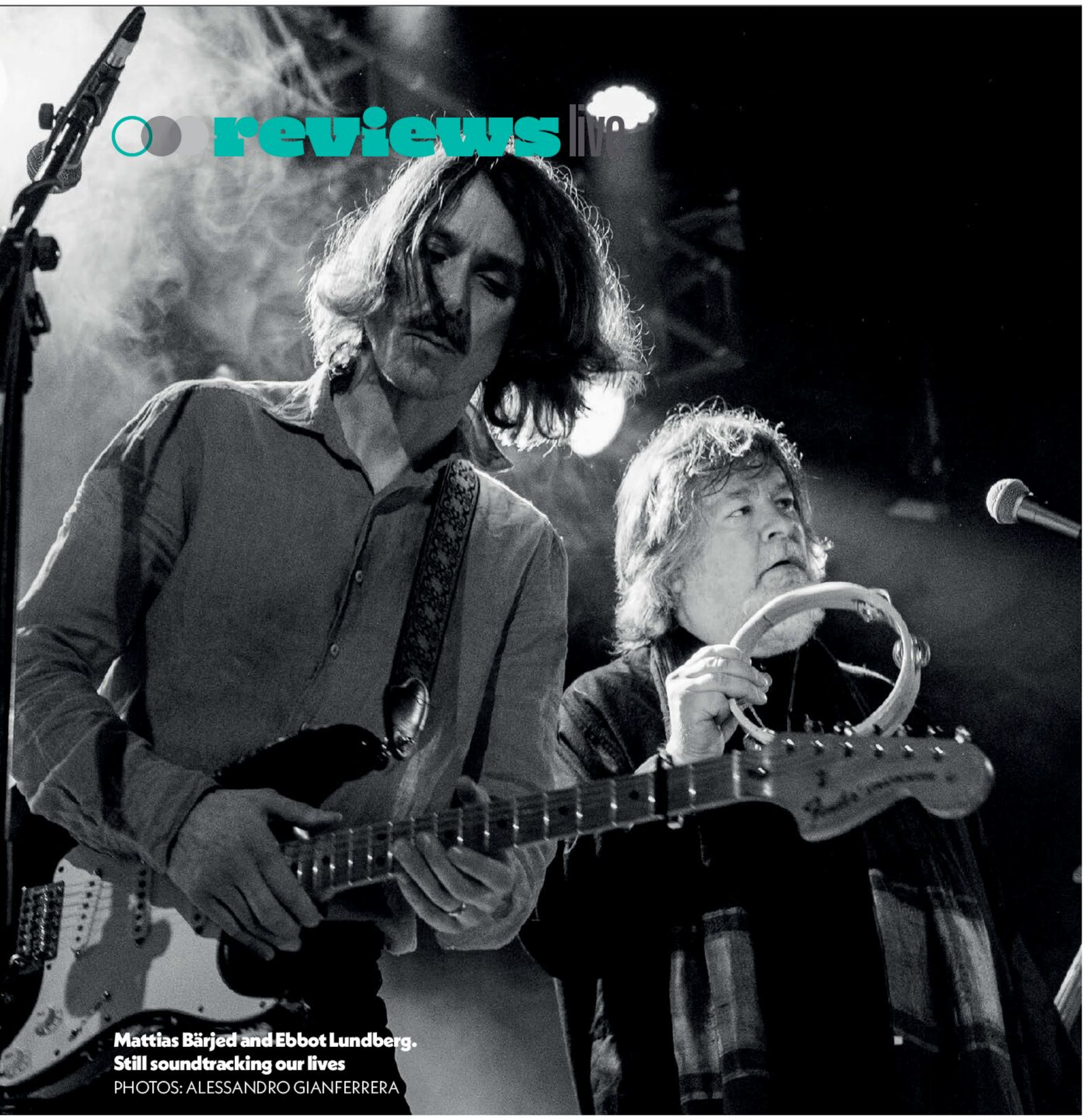
These warm and urgent analog recordings feature an array of stellar guests including Alex Moore, Spencer Livingston (Livingmore), Eli Wulfmeier (Leroy from the North), Peter Curry (Los Straitjackets, Nick Lowe), and Davey Allen (Eric Burdon, Davey & The Midnights).

This collection of well-crafted poetic and melodic songs are sure to appeal to fans of Dylan, Ray Davies, Jeff Tweedy, Lennon & Paul McCartney and many more, truly magificent.

Vinyl LP, Cassette, CD
available through Nomad Eel Records

www.nomadeelrecords.com

Music Stores: U.S./England - www.cobraside.com - Europe: www.clear-spot.nl



Mattias Bärjed and Ebbot Lundberg. Still soundtracking our lives
PHOTOS: ALESSANDRO GIANFERRERA

THE SOUNDTRACK OF OUR LIVES
Electric Ballroom, London

WEDNESDAY 6TH MARCH

After returning to the stage last summer at Swed*en's Way Out West, The Soundtrack Of Our Lives* were so happy with playing live again that they swiftly booked a Swedish tour and this sole London show.

When Fredrick Sandsten enters the stage and perches behind his drum kit, kicking into the hypnotic 'Tomorrow Never Knows' groove of 'Psychomantum X2000', excitement is already high. After a couple of minutes, Ebbot Lundberg strolls on, his warm presence greeted with a huge roar from the crowd. Slightly more rotund, and a bit greyer, he resembles the ghost of Christmas present; a robed, puckish free-spirit. His reappearance at this dark period in history is perfectly timed. It has been a while for us Brits, but they clearly still have it. Ian Person and Mattias Bärjed's guitar interplay is a reminder of why the Soundtracks were always light years ahead of their more successful friends and peers. The whole band is top notch – always were.

For well over an hour and a half, including two encores, they play on, offering hits and deep cuts galore. Ebbot is in amazing voice, commanding the stage with cosmic grace and humour, and the entire ensemble possess energy, passion and presence, as if this is their first show. From the textured arrangements of 'Broken Imaginary Time' and 'Second Life Replay' to pounding, Stones-y rocker '21st Century Rip Off', SOOL demonstrate the full scope of what makes them so special. It was worth the wait.

Jon 'Mojo' Mills

"Ian Person and Mattias Bärjed's guitar interplay is a reminder of why the Soundtracks were always light years ahead of their more successful friends and peers"

THE NEW EVES
Green Door Store, Brighton

FRIDAY 9TH FEBRUARY

Sometimes we get so angry and sad at the world and its terrible ways that all we want to hear is a bunch of women shouting at it. That sound, that particular timbre of massed female voices, rings a bell in the heart and becomes an antidote to despair. We're in luck tonight because The New Eves are giving it their all, pressing all the right righteously enraged buttons, and it's obvious from the start this lot are going places. Not least because they're here to fundraise a trip to SXSW and New York (conquering the world takes cash as well as genius) but also because they have the definite shiver of success about them.

Tonight, they showcase some fantastic new material which bodes well for that world-conquering mission, unexpectedly and brilliantly cover The Shangri-La's, and generally bring the femme-folk noise. They start with an anthem, 'The New Eve', a declaration of intent that could be an invocation or a curse; one singer (who isn't the lead singer; none of them are the lead singer) rapt, wide-eyed, another ballet-dancing it out like a '30s waif. This isn't your average rock band.

'Mother', last year's single, is tremendous: witchy motorik that pounds at our hearts with stately ferocity. They stomp and croon and weave spells with urgent bass-lines and ratatat drums. Sometimes they seem to be snagging at Fall riffs, sometimes they zigzag back on themselves like Throwing Muses going hoedown. Sometimes they swap instruments like a cottagecore Ut: the stand-up girl drummer (aren't stand-up girl drummers the best?) picks up a fiddle and the one at the front who's been intoning dire warnings about rivers running with blood is now drawing sweetness from a cello.

The New Eves are making raggedly beautiful new-fashioned folk music: it's a perfectly reasonable response to 2024, when the dark is rising and we need all the ancestral forces we can muster. They're certainly wearing their hearts on their puffed Edwardian sleeves tonight: they come across as the least cynical band this writer has seen for a long time – as if they truly believe music can work magic. Perhaps it can.

Lucy Cage

POWERSOLO / THEE DAGGER DEBS
The Lexington, London

SATURDAY 24TH FEBRUARY

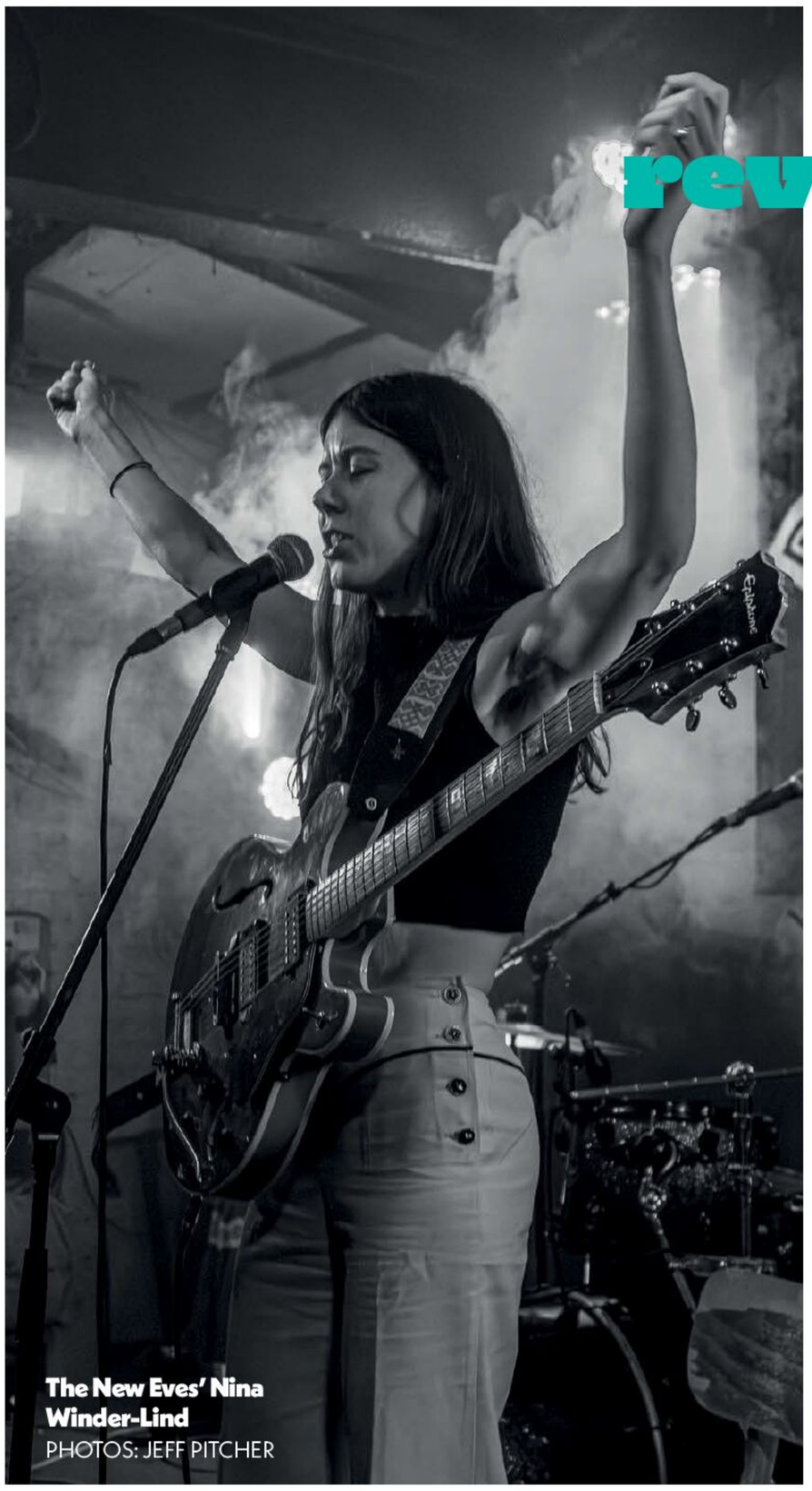
"You know where you are with DD," the ancient bar towel draped over drummer Delia's kit proclaims, and it's not wrong. Straight away, from the opening cover of The Cryin' Shames' 'Let Me In', we're practicing our sharpest steps in the backroom of a Southend boozer circa 1975, the broken-glass tone of Telecaster bar-chords slashing through the thick fug of fag smoke and Brut... a totally tuff combination of Laura's slapback-echoed lead vocals, Letty's graunchy bass and that joyous, infectious 2/4 beat rolling their ramped-up R&B ever onwards like a freight train, propelled through their lightning-fast 11-song set by the blistering howl of new recruit Johnny's harmonica, on songs like 'Black Book', a storming '8 While 10' and the glamtastic 'Ain't Worth The Time', they totally boss it tonight.

"We got so many great songs, that it's hard to pick one that we really wanna play right now," Powersolo mainman Kim 'Kix' Jeppesen deadpans, and yup, cherry-picking from their 26-year back catalogue must be pretty daunting; having already played 'Baby, You Ain't Looking Right' and Beefheart-does-'Jean Genie' stomper 'Pirates Of The Oblivion' they then launch straight into a breakneck 'Nascar' before leaping impetuously into 'Frantic', stretched beyond its recorded length until the song is left dangling by the thinnest strands, pushing the limits of tension and release to its thrilling climax.

Kix, George and Zack certainly put us through our paces tonight – The Monks, rockabilly, 'Ferryboat Bill', Joe Meek, Modern Lovers, even the quiet bit from 'Interstellar Overdrive', everything uniquely processed in their super-tight sonic blender; the exemplary guitar interplay, the sweat-soaked motorik thwack of the drums, and the vocal range acrobatics delivered with so much strutting and gurning it disguises the fact that Kix is a fantastically gifted singer, even as he larks about, stripping down to his "skinny muthafucka" bare chest, going walkabout into the crowd or hissy fitting off the stage; all this *and* they play "the hit", 'Boom Babba Do Ba Dabba. Breath-taking, life-affirming stuff.

Stephen Wood

Lundberg, Kalle Gustafsson Jerneholm and Ian Person (above); drummer Fredrik Sandsten
PHOTOS: ALESSANDRO GIANFERRERA



The New Eves' Nina Winder-Lind
PHOTOS: JEFF PITCHER

Powersolo's Kim Jeppesen
PHOTO: LINDSAY

SHANNON LAY
Zebulon, Los Angeles
THURSDAY 29TH FEBRUARY

Zebulon is packed for a Thursday night and LA appears like Portland: mellow, candid, unabashedly enthused.

Shannon Lay takes the stage, guitar in hand, with only one accompanying singer, Shelby Jacobson. Lay's voice already has this uncanny, echo-like quality to it, so the addition of Jacobson somehow makes the act more haunting, more lovely. Lay is known for her sweet and sombre tunes, and she has a special place at the venue after having released the album *Live at Zebulon*, in 2020.

The pair open the night with 'A Thread to Find'– her most Nick-Drake-y song full of surprising chord progressions and knotted guitar. There's something earnest in their presentation; they seem genuinely happy to perform and ready to play the songs that we want to hear. Thus, we get Elliott Smith's 'Angeles' next, a tune that features prominently on Lay's album of covers. She knows how to pick 'em, also singing the Velvets' 'I'm Set Free' and Karen Dalton's 'Something On Your Mind'.

Near the end of the set, Shelby leaves and Shannon sets aside her guitar for a moment. She sings 'Awaken And Allow'. It sounds like an Irish ditty – her voice lilts, subtly and wildly swinging. Fortuitously, when asked for song requests, a fellow crowd member yells, 'Shore!' Lay debates it, telling us it's pretty sad, but goes ahead anyway. It's gorgeous. Her voice swoops down as she plays a steady strum. "You may not see the same shores as I," she sings, "but I will smile and imagine. I'll reach out for your hand". May she keep reaching.

Tess Carges

SAM EVIAN
Oslo, London
TUESDAY 26TH FEBRUARY

It's chilly in Hackney but, despite the icy north conjured by its name, Oslo couldn't be warmer. And that's not just because the venue is packed, sold out well in advance – Sam Evian, who runs a very busy studio among the mountain quietness of the Catskills in upstate New York, hasn't played on this side of the ocean for some five years, and tonight's audience makes a point of repeatedly showing just how much they've longed for a return. So much so that the mellow sounds and the blissfully reflective songs emanating from the stage are welcomed with the kind of buzzing enthusiasm usually reserved for rousing rock 'n' roll loudness.

But the night's state of constant warmth isn't coming just from the crowded room and the enthusiastic people who fill it: it lies, first and foremost, in the music, a cosy marriage of sun-kissed '70s soft-rock and nature-loving post-Summer Of Love west coast singer-songwriter goodness, under the blessing of today's earthiest/heartiest indie-pop. New album *Plunge* gets the biggest portion of the setlist and provides the most highlights – especially when the breezy 'Wild Days' comes in, already sounding like the kind of classic that simply demands a singalong. There's an intimate sense of looseness in the way the four piece launches into these songs, with Evian moving between guitar, keys and, in one particularly atmospheric moment, saxophone. Another memorable moment comes during the encore, with a cover of Paul Simon's 'Still Crazy After All These Years' that couldn't be more soothing and sweet if it tried.

Camilla Aisa

ALBERT
The Night Owl, London
FRIDAY 1ST MARCH

Reading "Albert" on the poster for the most recent *Shindig!* Happening might have tricked some into expecting a whiskery nostalgic to take the stage while donning bespoke retro attire and offering psychedelic novelty songs made in Blighty. Things couldn't be farther from the truth, it turns out. Albert is, in fact, a new band (this is only their fourth gig) whose frontmen attentive readers may remember from Treetop Flyers.

And, as the fine 45s picked by *Shindig!* deejays Jon 'Mojo' Mills and Paul Osborne before the live set indicate with a late Byrds seal of approval, Albert's sound claims spiritual citizenship to other shores: a soulful take on soft-rock with a penchant for harmonies and acoustic sweetness, it looks back to the west coast mellowness many embraced, retreating to the country, once the '60s were over and so was the psychedelic dream. There's the occasional bluesy touch from the lead guitar, and vocals that at times bring to mind Cat Stevens. The night reaches its cosy peak when Albert start playing 'Lay On Me', a caressing slow-paced number with 'Harvest Moon'-like flair. It's the kind of music you go looking for on a sun-blissed Sunday morning – but, it must be noted, it is perfectly lovely on a wintery Friday night too. So much so, in fact, that the audience shouts for one or two encores, much to the surprise of the band who candidly admit to having run through their entire catalogue. We'll be looking forward to the new songs to come, then.

Camilla Aisa

LAURA CANNELL
Café Oto, London
FRIDAY 1ST MARCH

As part of a double bill with East London folk duo Stick In The Wheel, the intimacy of London's Cafe Oto is the perfect environment for folktronica violinist Laura Cannell. Openly admitting her nerves, an enraptured audience soon allay any fears during a stripped-back set that features Cannell, her violin and a couple of recorders.

The East Anglian based musician (previously a member of Horses Brawl) embarked on her improvisation-centred solo career a decade ago with the release of *Quick Sparrows Over The Black Earth* and has gone on to build a reputation as a unique instrumentalist straddling the worlds of folk, medieval music and soundscapes. Having been particularly prolific of late, first with the marvellous *Midwinter Processionals* and then follow up EPs *Sealore* and *Earthlore*, expectations at Oto were high. Self-effacing and wonderfully engaging, Cannell bestows offerings from across her career including an affecting 'Locked in Glaciers' and a recorder-only 'For Ravens' – both sounding pure and wonderful. Switching between the two instruments, even playing both recorders simultaneously, Cannell bravely seeks audience participation, as the crowd choosing a motif from the musical text of medieval nun Hildegard of Bingen for her to improvise around, which she does beautifully. Closing her set in the best possible way – a harmonious vocal duet with Stick In The Wheel, Cannell's live performances are simply pure joy.

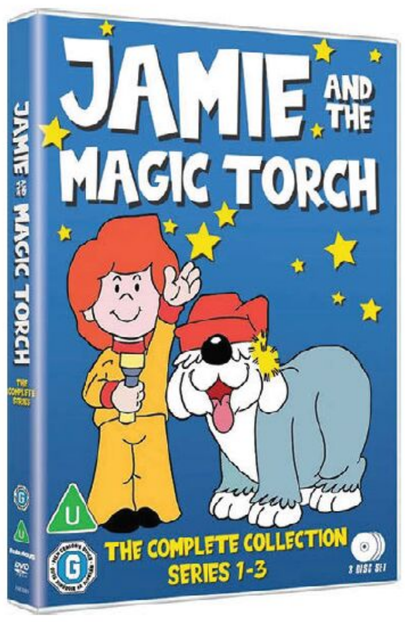
Sarah Gregory

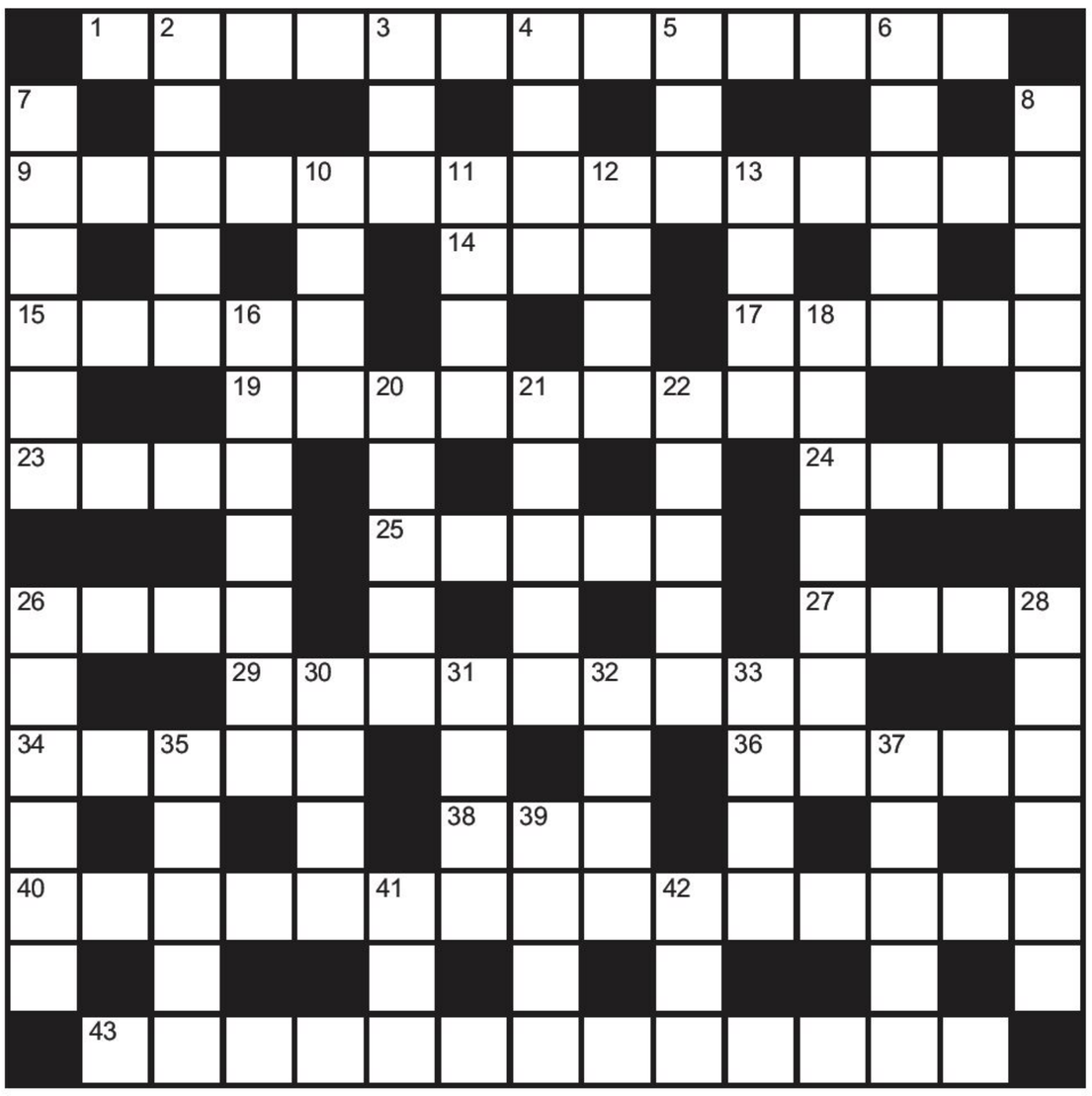
Prize Crossword

by Stuart Draper

"Sleep well Jamie." An often overlooked entry in the '70s kids' TV canon, ***JAMIE AND THE MAGIC TORCH*** is an animated fantasy adventure in which Jamie and his dog Wordsworth find themselves transported nightly to a fantastical, technicolor dimension called Cuckoo Land with a cast of Alice In Wonderland-type characters. And it has the best powerpop theme tune of the decade. Fabulous Films' new DVD gathers all 39 episodes onto three discs, and we have a copy to give away.

To enter, simply send your completed crossword to *Shindig!* #150 Crossword, 40 Windsor Crescent, Frome, Somerset BA11 2EA or email a legible scan of it to win@shindig-magazine.com with the words "S! #150 crossword competition" in the subject line, no later than 2nd May. And don't forget to include your name and address!





Across

1 Fashion a well-made sari before The Lemon Twigs know (1,5,2,3,2)
9 Teutonic black passed Notts village, their Lemon anthology was reviewed last issue (8,7)
14 Blue requires flashy content to provide no more, no less (3)
15 If you're tired, the Airplane recommend not to do this with a German (and somewhat similar guests) (5)
17 Let it be altered after alternate with The Monkees (5)
19 After after, Sandy Denny says hello anew anew (9)
23 Kinaesthetic without niceties, Badge's Rogolino dedicated this 1974 cut to his monkey (4)
24 Freshest ingredients, not there (4)
25 Plainest part is Go Now singer and later Winger (5)
26 The Rutles take on Help with some nice touches (4)
27 Half-depicted by Godfrey's soundtracks (4)
29 Applebaum puts the ghost funk before the odd carthorse (9)
34 Trim stomach of Quatro's man (5)
36 Apollo now at its most famed location, episode one holds a long-standing German label with a continent-wide reach (5)
38 Simon Reynolds provided shock and a flawed section for our book of 2016 (3)
40 Welsh island removes water from pasture after I left to form fiddler (5,10)
43 A rectified bolder economy makes occult rockers who last year returned to the old ways (5,8)

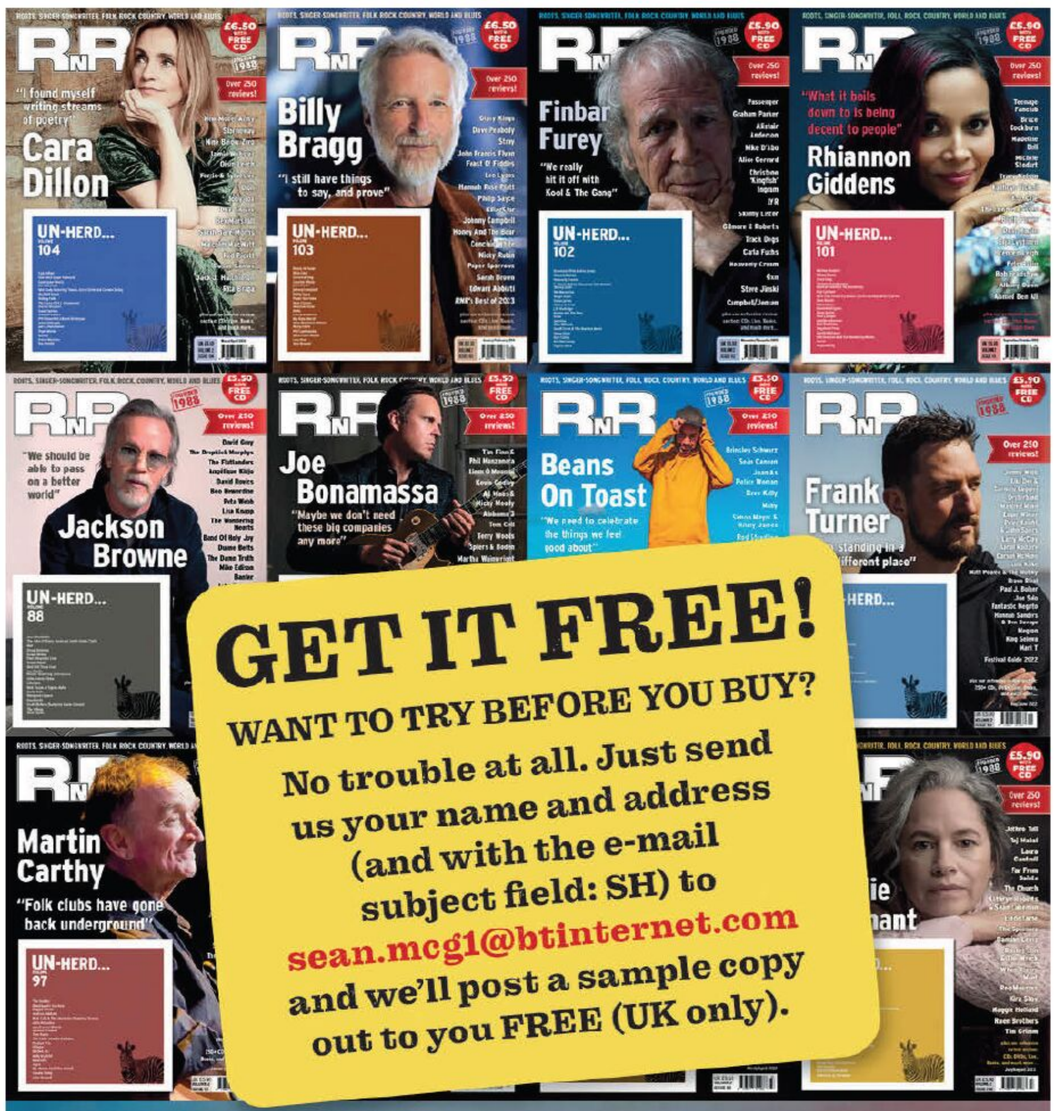
Down

2 *Skylarking*'s penultimate track needs much studying (5)
3 Colour Haze were a bit challenging in 2008 (3)
4 Lux and jukebox bridged by Badfingr? *(sic)* (4)
5 Always be careful initially when signing with this major label of the sixties and seventies (3)
6 Finish Robert with a somewhat showy attitude (5)
7 The Hollies' vocab lacks adequate description of the dress their woman was in, needs tailoring (1,5)
8 Craziest crazily expels Inland Revenue, makes civilization live at Sunbury (6)
10 Some finish easily for the Festival For Peace stadium (4)
11 Before O'Moray, Five Hand Reel have an early start (4)
12 That's how the Brigitte Bardot soundtrack from 67 closes (4)
13 Dancin'? Whatever half King Gizzard & The Lizard Wizard feel (4)
16 Verbal nods head Weller debut prior to agreement (2,3,2)
18 The Rainbow Press reckon I'll cry with bizarrely stained conclusion (7)
20 Logical goes wild when go goes, fills out the years for Blond (5)
21 The Electric Prunes combine little to live for largely (5)
22 Even this begins once Jon and Robin get elastic (5)
26 Buck performs by largely being bass for The Wailers and producer for The Sonics (6)
28 Central republican adapts home of The Guess Who (6)
30 Roger Kynard, abbreviated (4)
31 Heart start ahead of the grass with The Move (4)
32 Wunder if seven lacks some energy before (4)
33 Beatles last gig supported by burden of proof (4)
35 Is Groovies' Gordon behind garbled lyric? Nice one! (5)
37 Exotically enjoyed when DJ quit in front of the bat with Palehound (3,2)
39 Smile and Hutch blow average bands apart after edit (4)
41 Fire's father significantly made his name in an *avant-garde* art movement (3)
42 And to end, Blackfoot need end of this issue (3)

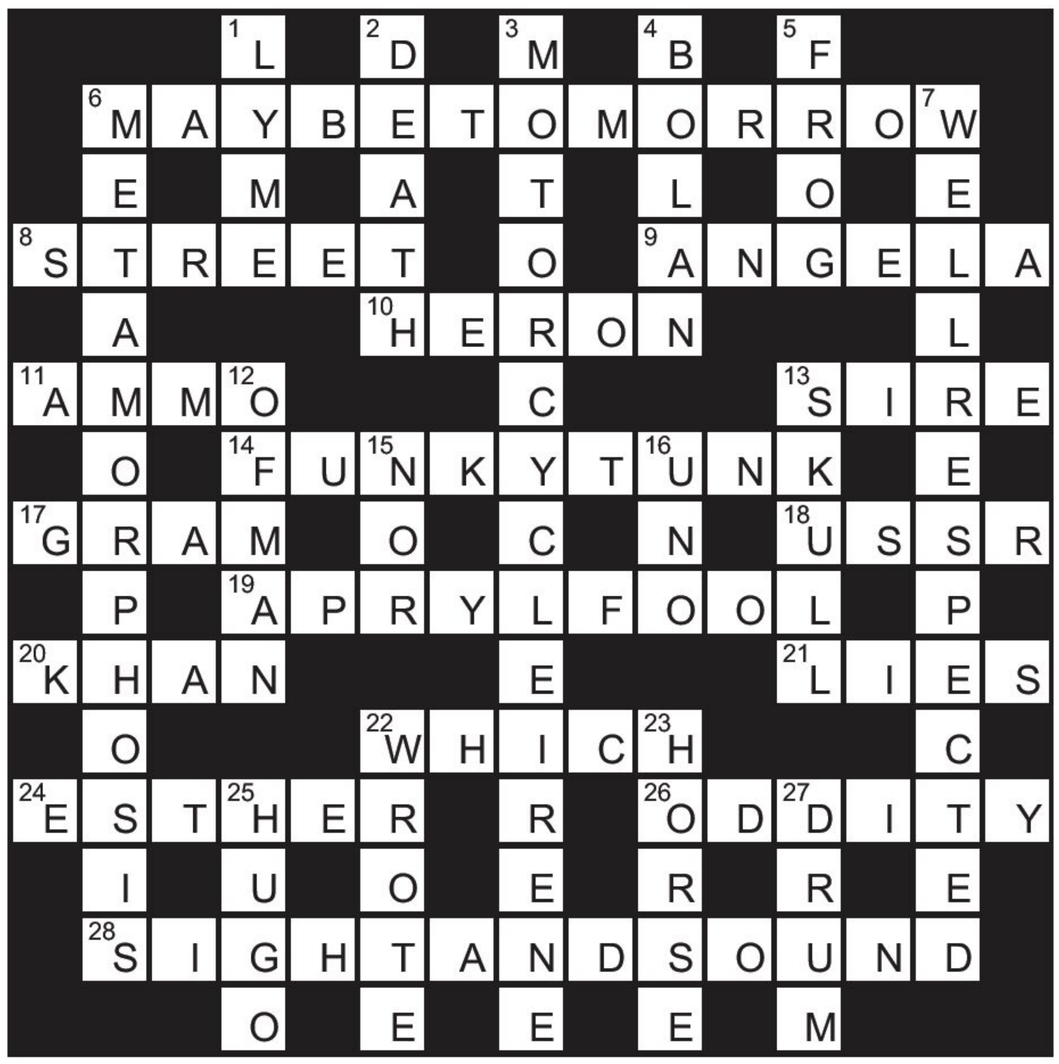
Name

Address

Phone **Email**



Issue 149 crossword solution



PLANET ROCK & THE GIG CARTEL PRESENTS

PLANET ROCK

KiraMac

PLUS SUPPORT JAYLER

25 APR	LEEDS BRUDENELL	04 MAY	WOLVES KK STEEL MILL
26 APR	MANCHESTER ACADEMY 3	05 MAY	NORWICH WATERFRONT STUDIO
27 APR	GLASGOW ORAN MOR	08 MAY	BRISTOL LOST HORIZON
28 APR	NEWCASTLE ANARCHY BREW CO	09 MAY	NEWBURY ARLINGTON ARTS
02 MAY	NOTTINGHAM RESCUE ROOMS	10 MAY	LONDON UNDERWORLD
03 MAY	SOUTHAMPTON 1865	11 MAY	STOKE UNDERGROUND

TICKETS: PLANETROCK.COM / KIRAMAC.COM / THEGIGCARTEL.COM

inspiral carpets

23:05 BURY ST EDMUNDS // THE APEX ■ 19:07 HOLMFIRTH // PICTUREDROME
25:05 CHESTER // THE LIVE ROOMS ■ 20:07 CASTLETON // THE DEVIL'S ARSE CAVE

THE MEN THEY COULDN'T HANG

DUST HAS BLOWN... YEARS HAVE FLOWN...

THE MAGNIFICENT 40

SAT 4 MAY BRIGHTON PATTERNS
FRI 10 MAY HOLMFIRTH PICTUREDROME

TALISK

SUNDAY MAY 12TH LIVERPOOL O2 ACADEMY2
TUESDAY MAY 21ST CARDIFF THE GLOBE
WEDNESDAY MAY 22ND NOTTINGHAM METRONOME
THURSDAY MAY 23RD STOCKTON GEORGIAN THEATRE

THESE WICKED RIVERS

PLUS SPECIAL GUESTS

MAY 17 BRIDGWATER COBBLESTONES
MAY 18 STOKE SUGARMILL
MAY 19 MANCHESTER NIGHT & DAY
MAY 24 CARDIFF CLWB IFOR BACH
MAY 25 BOURNMOUTH BEAR CAVE
MAY 31 LEICESTER O2 ACADEMY2
JUN 01 EDINBURGH BANNERMANS
JUN 02 LEEDS BRUDENELL

SKERRYVORE

MAY
15 CARLISLE
OLD FIRE STATION

18 CHESTER
THE LIVE ROOMS

25 HOLMFIRTH
PICTUREDROME

RISKEE AND THE RIDICULE

PLATINUM STATUE
UK TOUR JUNE 2024

JUNE
21 - CHINNERYS, SOUTHEND
22 - ACADEMY 3, MANCHESTER
23 - THE CLUNY, NEWCASTLE
25 - STEREO, GLASGOW

26 - LENDING ROOM, LEEDS
27 - CLWB IFOR BACH, CARDIFF
28 - HOPE & RUIN, BRIGHTON
29 - O2 ACADEMY2, ISLINGTON

Sounds Nice

Love At First Sight

PARLOPHONE, UK, 1970

SLEEVE DESIGN AND PHOTOGRAPHS BY HIPGNOSIS

RARE EARTH, US, 1970

ART DIRECTOR: CURTIS MCNAIR. GRAPHIC SUPERVISION: TOM SCHLESINGER. COVER PHOTOGRAPHY: JIM HENDIN

CHRISTOPHER BUDD compares two takes on a minor classic of late '60s exploitation

As collectors and completists know, if there are differences between the UK and US versions, you gotta get both. And during the '60s in particular it wasn't unusual to see the same LP looking totally dissimilar when it hit the racks on either side of the Atlantic. Yet somehow in the case of this disc from composer-arranger-producer Paul Buckmaster and keyboard player Tim Mycroft, neither cover really represents the music within.

Inspired by the chart success that a 1969 ban by the BBC brought to Serge Gainsbourg's 'Je t'aime… moi non plus', that summer Decca A&R man Tony Hall put Buckmaster and Mycroft in the studio with producer Gus Dudgeon to quickly record their own instrumental version – without all that panting. With the single peaking at #18 in the UK charts, a full album appeared the following year, featuring a host of session players including Herbie Flowers and Clem Cattini, the name of the project emerging – in a perhaps almost-too-good-to-be-true anecdote – from a passing comment by one Paul McCartney. The gang tackle a slightly offbeat set of covers, including an unusual one from Macca's old band, 'Flying', an organ-heavy 'I Heard It Through The Grapevine' and an ambitious run at Zappa's 'King Kong'. Alongside are a handful of Buckmaster/Mycroft originals, including the brief-but-funky 'Continental Exchange' and the Miles Davis-inspired 'Summer's End'. It's a mixed bag, perhaps falling slightly short of essential but certainly several notches above the end-of-decade-cover-version-cash-in it might have been mistaken for.

In the UK, Parlophone commissioned a sleeve for the LP from Hipgnosis, then only a couple of years into their decade-long dominance of progressive album cover design. Somewhat prefiguring their penchant for striking, high-concept images, Hipgnosis shrunk Mycroft and Buckmaster down to Lilliputian proportions and placed them, by the power of scalpels and glue, among their full-size instruments. If there is a visual metaphor here however, it's hard to discern, and the candlelight and parchment manuscript paper suggest something altogether more baroque than the library-organ-funk in the actual grooves.

In the US, the album took on a slightly different aspect, and was issued on Motown's psychedelic rock imprint Rare Earth. In filling out their roster, the empire-expanding label licenced recordings galore from the UK, including those by The Pretty Things and Love Sculpture – both *SF Sorrow* and *Blues Helping* received cool new sleeves by Bob Cato with fresh artwork (in the case of the latter, replacing a Hipgnosis design) and unique dome-shaped packaging. Somehow the organ stylings of Sounds Nice – despite not being particularly psychedelic or rocky – were included in this transatlantic deal.

Featuring an unidentified model posing coyly with a period bit of garden furniture, the US cover is the work of three creatives, all Motown stalwarts of the era. Art Director Curtis McNair was prolific at the label at the turn of the decade, being responsible for over a hundred covers in just a few short years, with freelance photographer Jim Hendin contributing images to many of them. Tom Schlesinger, by all accounts a marketing genius, was hired in '70 as Motown's director of advertising and creative concepts. As part of a tiny graphics staff, the trio combined again several times, most iconically for Marvin Gaye's *What's Going On*. However, none of them moved to LA with Motown in '72, marking the end of a short but incredibly fruitful era.

Love At First Sight would not be considered their best work, nor is the UK sleeve anything other than a footnote for Hipgnosis from the era in which they defined the image of progressive rock. But it remains a case study of a record that neither the UK nor the US seem to have been able to get a proper handle on – nor identified a target market for – as well as a reminder that for all their shared culture, the US and UK have sometimes seen the simplest of things in wildly different ways. S!

Academy Events present

academyevents
by arrangement with CIRCLE SKY presents

UK TOUR 2024

LOVE
WITH JOHNNY ECHOLS

PERFORMING DEEP CUTS
AND HIGHLIGHTS FROM THE ALBUMS
LOVE, DA CAPO, FOREVER CHANGES
AND FOUR SAIL

SATURDAY
13th JULY
LIVERPOOL
O2 ACADEMY2

SATURDAY
20th JULY
LONDON
O2 SHEPHERD'S
BUSH EMPIRE
PERFORMING
FOREVER CHANGES
with
STRINGS & HORNS

---

academyevents
by arrangement with NEIL O'BRIEN ENTERTAINMENT presents

THOMAS · DOLBY

PLUS SPECIAL GUEST
MARTIN
McALOON
(PERFORMING THE
SONGS OF
PREFAB SPROUT)

2024
FRI 16th AUG NEWCASTLE O2 CITY HALL
SAT 17th AUG MANCHESTER O2 RITZ
SUN 18th AUG WOLVERHAMPTON WULFRUN HALL
WED 21st AUG BRIGHTON CONCORDE 2
THU 22nd AUG LONDON O2 SHEPHERD'S BUSH EMPIRE

---

academyevents
by arrangement with SPIDER TOURING present

FIRST EVER CO-HEADLINE TOUR

EMF
JESUS JONES

PLUS SPECIAL GUESTS
echobelly
+ Star Shaped DJs

2024
FRI 25 OCT MANCHESTER O2 RITZ
SAT 26 OCT LONDON O2 FORUM KENTISH TOWN

---

academyevents
in association with SPIDER TOURING present

THE WEDDING PRESENT

BIZARRO 35th ANNIVERSARY
Performing the album in its entirety
plus a selection of their greatest hits

FRIDAY 4th OCTOBER 2024
LONDON O2 SHEPHERD'S BUSH EMPIRE
SATURDAY 5th OCTOBER 2024
LEEDS O2 ACADEMY

theweddingpresent.co.uk

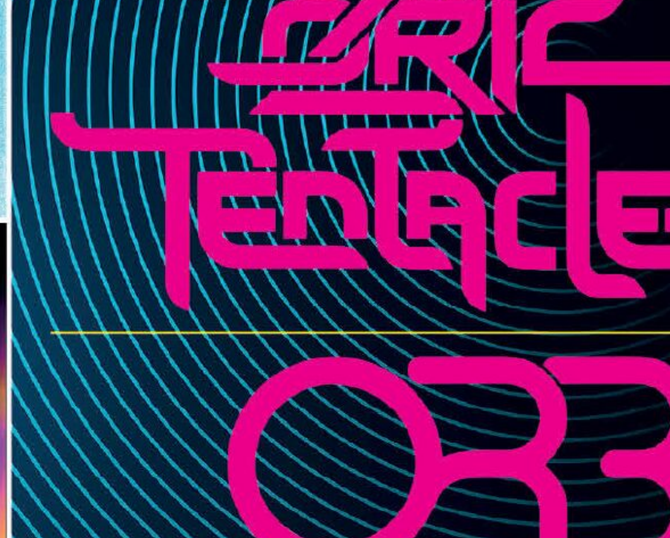
---

academyevents presents

INDIE TIL I DIE ...

The Enemy
THE SUBWAYS
The Holloways

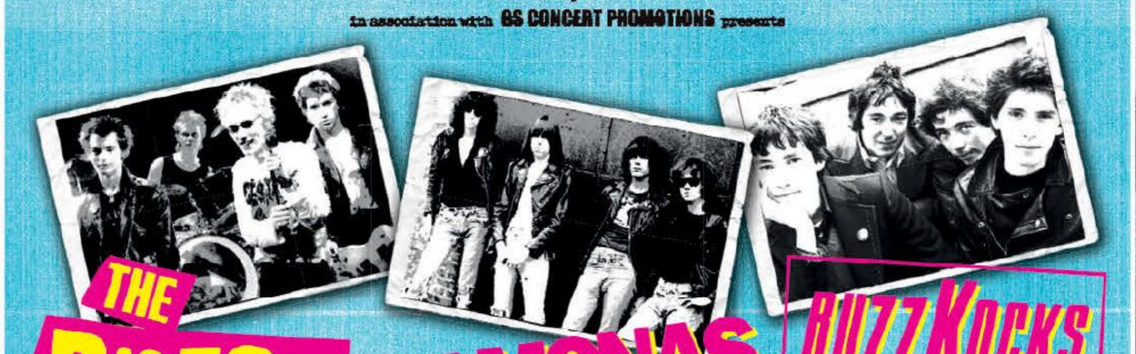
DJs SUNTA TEMPLETON / JAMES HALL



OCTOBER 2024
FRI 04
EDINBURGH
O2 ACADEMY
SAT 05
GLASGOW
O2 ACADEMY
FRI 11
NEWCASTLE
O2 CITY HALL
SAT 12
MANCHESTER
O2 VICTORIA WAREHOUSE
FRI 18
BIRMINGHAM
O2 ACADEMY
SAT 19
LONDON
O2 ACADEMY BRIXTON

---

academyevents
in association with GS CONCERT PROMOTIONS presents



THE PISTOLS RAMONAS BUZZKOCKS

2024
Sat 23 Mar - Liverpool O2 Academy2
Fri 19 Apr - Bournemouth O2 Academy
Sat 14 Sep - Birmingham O2 Academy2
Fri 18 Oct - London O2 Academy Islington
Sat 16 Nov - Leicester O2 Academy2
7pm-11pm

---

academyevents
by arrangement with CIRCLE SKY presents

ORIC TENTACLES

NOV 2024
FRI 08
MANCHESTER
O2 RITZ
SAT 16
LIVERPOOL
O2 ACADEMY
FRI 22
BOURNEMOUTH
O2 ACADEMY
SAT 30
BRISTOL
O2 ACADEMY
DEC 2024
FRI 06
OXFORD
O2 ACADEMY2
SAT 07
LONDON
O2 FORUM
KENTISH TOWN

---

academyevents presents

A TRIBUTE TO THE BEAUTIFUL SOUTH
& THE HOUSEMARTINS

THE SOUTHMARTINS

PLUS SPECIAL GUESTS

SAT 08 JUN 2024
BIRMINGHAM O2 ACADEMY2
SAT 14 SEP 2024
MANCHESTER O2 RITZ
SAT 18 JAN 2025
NEWCASTLE O2 CITY HALL

---

academyevents presents

THE DOORS ALIVE

2024
FRI 27 SEP LIVERPOOL O2 ACADEMY
FRI 04 OCT LONDON O2 ACADEMY ISLINGTON
SAT 05 OCT BIRMINGHAM O2 ACADEMY2
FRI 11 OCT LEICESTER O2 ACADEMY2
FRI 18 OCT SHEFFIELD O2 ACADEMY2
2025
FRI 17 JAN NEWCASTLE O2 CITY HALL

---

academyevents
by arrangement with NEIL O'BRIEN ENTERTAINMENT presents

EMILY WOLFE

Wednesday 11th September 2024
O2 Academy2 Islington
London

TICKETMASTER.CO.UK

vinyl clicks

In which **MICHAEL BJÖRN** investigates worthy albums that have somehow eluded reissue, compilation or acclaim

MOWREY JNR & WATSON
Busker
(Riverdale, UK, 1976)

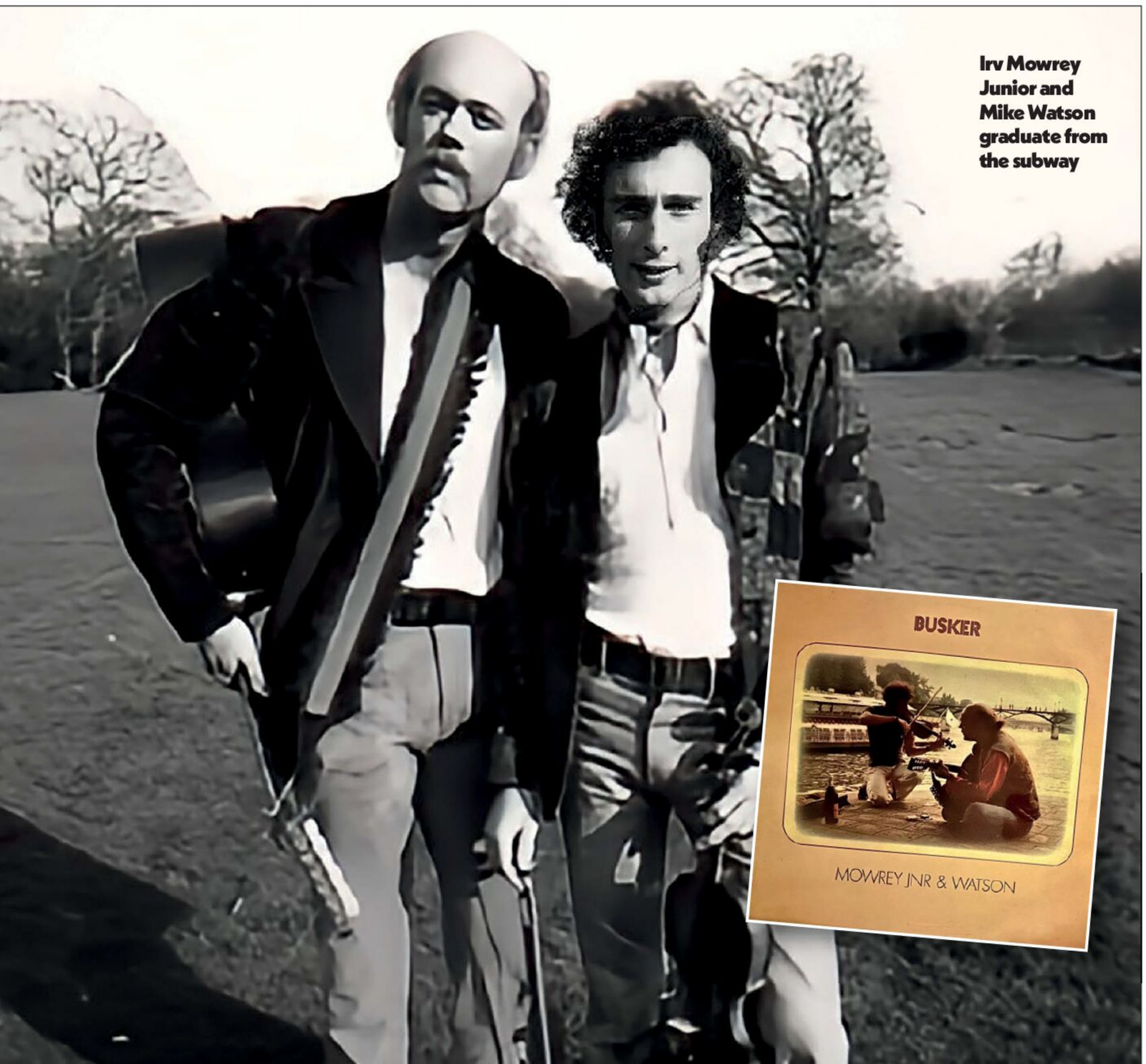
Irv Mowrey Junior had played in a couple of Idaho folk trios before travelling to England. There he made an unreleased LP with songwriter Mike Day, before meeting violinist Malcolm Watson. Malcolm was classically trained at The Royal Academy but had always wanted to play jazz. The two immediately clicked and when Irv's British visa expired forcing him to go to France, Malcolm soon followed. They recorded an LP for CBS/Epic as Subway, named because they were busking in subway stations. But when Malcom felt he wasn't developing anymore, the duo broke up. *Subway*, released in 1971, sold miserably but with its unusual violin-based sound is now rightly hailed as a prog-folk underground classic.

What is less known is that five years later, the duo released a second LP simply titled *Busker*. They had had graduated from subway stations and were busking all over the place. With some of the more mellow sounds now replaced with an edgier violin tone, *Busker* is every bit as good as *Subway*. Michel Pearce directed a documentary about the band, and it was shot by future BAFTA and Academy Award winner Chris Menges, who had filmed other works including Ken Loach's *Kes* with music by John Cameron. Although the album was a soundtrack of sorts, it got delayed, and, as it wasn't yet in shops when the film was shown on ITV, it was duly ignored.

The documentary starts in the Paris subway with Malcolm playing his violin, his girlfriend Leslie Murray collecting money from passers-by. "That's what we do: busk," says Malcolm in the film. "We do it in France, because in England you get arrested and fined. For me it is a very direct and satisfying way to communicate our music. We usually earn about £200 a week."

Malcolm and Leslie then go to Gare de Lyon to welcome Irv, who had gone back to America in the interim. "I always felt really bad about splitting up," confesses Malcolm, who had since met Pearce and asked Irv to return for the filming. After doing the rounds in endless Paris subway culverts, they chance upon friends who have a house in the countryside. "Four years ago, we were a bit more romantic about what we were going to find," says Irv soberly in the film. "I thought we'd just walk down the streets, picking up 100 franc notes." But in reality, Paris was overcrowded with opportunists and busking was hard work. "I think now we are just about ready for anything," continues Irv.

And anything is exactly what they do. A road trip through France commences, and medieval festivals as well as unsuccessful hustling in San Tropez gets soundtracked by their intricate brand of folk. When the album finishes with an endless lead-out groove, the music has already taken on an almost hypnotic presence.



Irv Mowrey Junior and Mike Watson graduate from the subway

get a **buz**

Open Ears

A lot has changed in our 30-year existence. Streaming and downloading being one of the biggest technological innovations for music fanatics. **JON 'MOJO' MILLS** considers vinyl, CDs, and QOBUZ

When I started out in the close-knit community of fanzine publishing, CDs were hated. The Mummies put it best. In *Gravedigger* only four CDs were reviewed, and that short section had the bracketed postfix "Yuck!". Yes, in 1994 vinyl was still king in the realm of garage-punk. It wasn't a bespoke luxury then, seven-inch singles and albums were the chosen format. Pressing plants were easily accessible and records were cheaper than CD. Remember that? Now, like pretty much everything else in modern life, we are spoilt by choice and options. From food delivery to video and music on demand, we can get anything whenever we want. Never has it been easier to be a consumer.

In our time as a music publication, vinyl has gone from being the standard format to a revered luxury item, surrounded by mystique. Record shops became an anachronism and then cool again. CDs were sold in supermarkets. iTunes and subsequent illegal downloading became a hot topic and would change our lives forever. Streaming was then the future. In 2024 we live in an era in which all formats coexist. Streaming didn't kill vinyl. The internet didn't kill print.

So here we are, a magazine that deals with all formats and who works in tandem with streaming platform and download store Qobuz. And it really is no issue to buy records and CDs and stream and download. Our hi-fi systems can do it all. Variety is the spice, and you never have to not hear something. Each month we bring you new issue playlists and dedicated genre and sub-genre epic playlists that everyone with a Qobuz subscription can enjoy. In the last two months alone we have gone deep into mod-inspired pop and rock and the road to punk, each featuring over two and a half hours of hand-picked selections and extensive essays.

Let's live for today. It really never has been any better for hungry-eared music obsessives.

qobuz
REDISCOVER MUSIC

"THE BEST NEWS, REVIEWS AND INTERVIEWS, STORIES AND DISCOGRAPHIES – EVERY FOUR WEEKS"

FREAK SCENE!

THE STORY OF HAWKWIND, PINK FAIRIES, THE DEVIANTS, EDGAR BROUGHTON BAND & THE EARLY 70s UK UNDERGROUND

PLUS! THE JESUS & MARY CHAIN, DANNY BAKER, ELBOW, 60S BLUES & GOSPEL TRAIN, EARTH… BOWIE, MANICS, NICO & ROBIN TROWER REVIEWED

ON SALE NOW IN ALL THE USUAL PLACES, OR AVAILABLE TO ORDER FROM HERE:
SHOP.RECORDCOLLECTORMAG.COM

ROCKET

THE JANITORS

New album released 24.05.24

ERROR HAS OCCURRED

ALISON COTTON

THE INCREDIBLE NEW ALBUM IS OUT NOW

ROCKET